





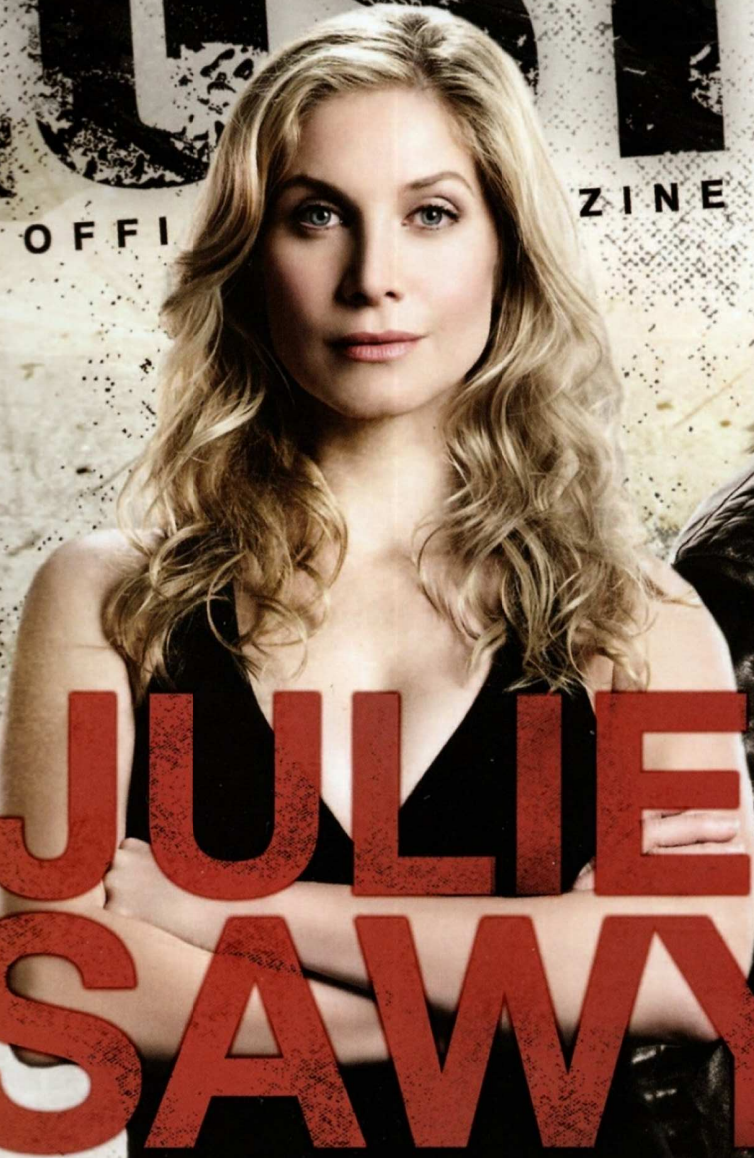
**LOST: THE OFFICIAL MAGAZINE PRESENTS**  
**100 PAGE MID-SEASON SPECIAL!**  
**SEASON 5 SET REPORT!**

# LOST™

THE OFFICIAL

MAGAZINE

**SAYID**  
**STRIKES BACK**  
 Fight scenes  
 secrets revealed



**AJIRA**  
**UNVEILED**  
 Filming the  
 fateful flight

# JULIET & SAWYER

**ELIZABETH MITCHELL REVEALS WHAT IT'S LIKE LOVING LOST'S LAFLEUR**



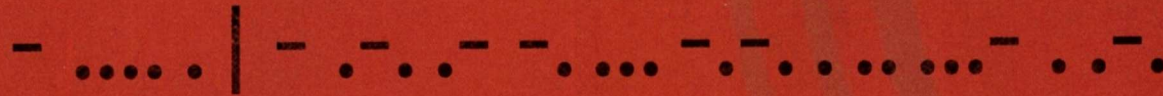
**TIME WITH DESMOND**  
 Henry Ian Cusick on  
 season five so far

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ISSUE #22 100-PAGE MID-SEASON SPECIAL JUNE/JULY 2009



# THE TRANSCIVER



< MESSAGE START >

We're celebrating hitting the halfway point of season five with this jam-packed 100-page edition – but exactly how did that happen: how on Earth is it already the middle of the new season?! I'm sure you'll all agree that this is another stunning season, but *time* (ahem) really does seem to be flying by with the pace of the action, adventure, intrigue and mystery we've been treated to in the first eight episodes.

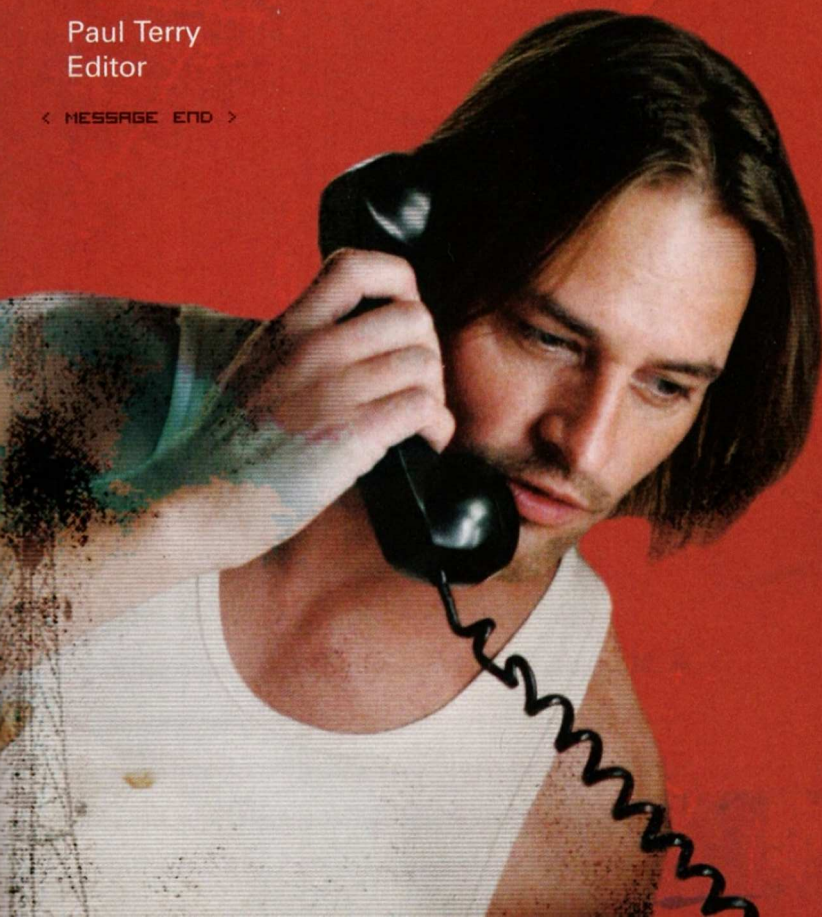
The content for *Lost Magazine* is always a fifth gear event – fast to gather, commission and make it relevant for what has just aired – but one of the things that is often the biggest challenge is coming up with the right cover. When I learned of Juliet and Sawyer's 'development,' I couldn't wait to start going through the *Lost* photography to find the best way of representing these two much-loved characters in this new light. I hope you love what myself and Designer Russ have come up with.

What was (relatively) easier was deciding what to feature inside this Mid-Season Special: as so much has happened so far in season five, we were spoilt for choice for what to focus on. Among other exclusive features, we've got a set report from Sayid's fight in the flat (at the opening of the season); a chance for you to get even closer to the sets of Ajira Flight 316 and the Lamp Post Dharma station; plus, chats with the wealth of talent behind Juliet, Faraday, Jin and Desmond and – of course – tons of revelations from the crew, too.

Next issue? Well, *Lost* hits its 100th episode very soon, so get ready for some serious partying...

Paul Terry  
Editor

< MESSAGE END >



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We miss Charlotte and her hypnotic British tones, so don't miss out on this rare variant cover featuring the stunning cultural anthropologist...  
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# New Transmissions

News from the *Lost* world and beyond...



# Unearthed Treasures

We're so pleased to be able to bring you this mammoth 100-page special to celebrate the midway point of season five, and we're even more thrilled that Executive Producer duo **ADAM HOROWITZ** and **EDDY KITSIS** took time out of their insanely busy schedules to discuss the time-jumps and drama of year five so far...

Words: Tara Bennett

**Let's go back to the season premiere this year. How nervous were the writers about audience's reactions to the really strong sci-fi twists?**

**Adam Horowitz:** Anytime you have worked on a number of episodes before the show airs, you are very curious how the fans are going to react, particularly in this case when we were introducing a concept of time travel to the show...

**Eddy Kitsis:** Even though time travel has been slowly hinted at and layered into the show, we were coming out pretty crazy this year. It was frightening because normally we get feedback in October. With this season we were already committed.

**AH:** We've been lucky enough over the run of the show to have fans that have pretty much gone with us anywhere. So far people seem to be pretty accepting, which is great. The craziness is continuing...

**EK:** ... And let's hope it continues. But that's the fun of the show and the fun of *writing* the show. If we don't swing for the fences it will get old. Every year we try to do something new and exciting that pushes us into a new world.

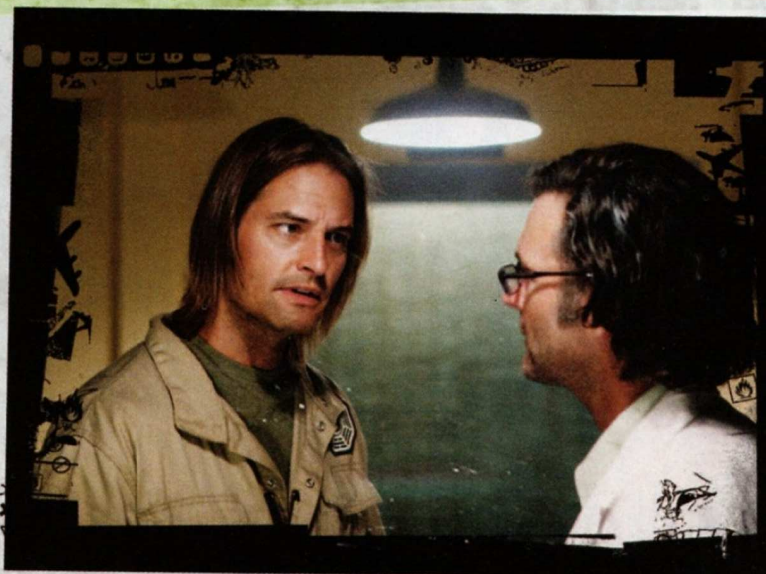
**With the intricacies of this season's time jumps so far, is there someone or something that's really helped you navigate the really complex structure of the stories?**

**AH:** Damon and Carlton are always the coaches to our team. The reality is that

**"We've been lucky enough over the run of the show to have fans that have pretty much gone with us anywhere... The craziness is continuing..."**

**- Executive Producer Adam Horowitz**

what helps us the most is that in between seasons we really plan it out. Our storytelling is *so* intricate; you can't do it on the fly. You can't say, "Let's have a Hurley story!" and then have it done by Friday. So as far as keeping it straight,



what's really been helpful is the roadmap we create in-between seasons. Last summer, we knew what we wanted to do this year, but we had to set down the rules and what was going to happen.

Obviously, you allow for detours because it's a creative business.

**The first episode you guys wrote this season was *The Lie*. What were you particularly proud of in that episode?**

**AH:** I think for me it was (Neil) Frogurt's parting monologue – to have him voice the frustrations of five seasons of silence for the guy.

**EK:** The real highlight and the thing that Adam and I enjoyed writing the most was Hurley's explanation of the island to his mom. Being able to go through what's happened on the show and to unload that relief was fun to write, but even better to see.

And also, for me personally, if you remember Hurley's 'I Heart Shi Tzu' shirt – that was my dog, Stewart. For people to know, I felt like Stewart did a great job [laughs]. ✈



# New Transmissions

News from the *Lost* world and beyond...



**"We look at *This Place is Death* as if it's a season in itself. So much happens and it's so epic that it was like a movie..."**  
- Executive Producer Eddy Kitsis



✈ ***This Place is Death* was so pivotal and chock full of revelations. Was it tough to write?**

**EK:** What's interesting about that is that we look at that episode as if it's a season in itself. So much happens and it's so epic that it was like a movie. It was so much fun to write because of that very reason. The stuff we got to explore was awesome!

**Not long after that episode, we got the huge twist of the left-behinders living in the 1970s. Is that a period of time near and dear to your hearts?**

**EK:** Adam and I have been obsessed with Dharma forever. It's our favorite thing and I always say, "If I could just go back and live with Dharma in the 1970s, why would you want to leave?" The 1970s are awesome! I love the buses, the way things look, and the songs. I love Radzinsky and Horace (Goodspeed). I love any history of the island we have been able to show.

**AH:** It's been really satisfying as writers to take things we've hinted at for four seasons and flesh out and give life to and finally explain and illustrate things.

**EK:** What's fun as we march towards the

end of the series is really getting to tell you things and explore stories that you really didn't think we would get to. The greatest thing about being a writer on *Lost* is getting to write 200 TV shows at once. If you're on a doctor show, you write doctor stories. This is like, one week I can write a soldier story, one week is a 1970s story and then the next week is a doctor story. It constantly challenges us and I think you see that in the storytelling as we are always trying to push it, push it, push it.

**What new characters are inspiring you this season and helping to elevate the story off the page?**

**EK:** I think every actor that comes onto the show gives you something. You may have an idea in your mind of who Radzinsky is going to be but then the actor just elevates it. Ever since we hinted at Radzinsky at the hatch, I couldn't wait to show him. It's so much fun this year to do it. With Frogurt, we hinted at him forever and then he first appeared in a mobisode. Part of the fun of the show is the little things like that. In *The Lie* we loved to show you the "Previously on *Exposé*" and we told you [that it was] the new season of *Exposé*.

**AH:** It's creating a whole world, which is so satisfying. We can make it as rich and detailed as we want. ☺



# BACK FROM THE DEAD!



**Make sure you get your local comic shop to order you the stunning Collector's Edition of this issue! Contents are the same, but to honor Ms Lewis, this version has the rare Charlotte cover design! Simply tell your comic shop to order you LOST 22 FEB094583 and they'll get it to you in good time...**

# LOST™

THE OFFICIAL MAGAZINE

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# A UNION OF LOST SOULS

It's been one of the most unexpected twists of *Lost* so far: some of the survivors of Oceanic Flight 815 getting time-trapped in the 1970s. But *equally* shocking was the romantic development between James 'Sawyer' Ford and Juliet Burke. Actress **ELIZABETH MITCHELL** talks exclusively about wrapping her head around those time shifts, love in the 1970s, and trusting where *Lost* is heading...

Words: Tara Bennett





When we talked at the open of the season, during the shooting of *Because You Left* you mentioned that you were playing Juliet like she's just trying to stay calm despite all the insanity: it wasn't long before the insanity got amped up...

Yes! It wasn't so much calm, as I felt so much that she is simply over it all. But then everything goes wrong! Everything she tries to do fails. She just fights and fights and fights and she has all these machinations. She literally fears for her life and everyone else's lives. Everyone is freaking out and any horrible thing that is going on in her head – if she lets out even a little bit – it's over for her.

Everyone is also so riled up that she's keeping everyone in line as much as she possibly can. It's not going to be done by violence, and it's not going to be done by screaming. She's just taking stock and trying to regroup. Plus, for the first episode, she was drunk [laughs]!

**There's nothing more sobering than what they were facing – so sadly her buzz didn't get to linger long, did it?**

I wish it had! She knows she can't do anything right now. It's an impossible situation and yet, I would still love to



see her just fall down and laugh her butt off at it all!

**Surprise, surprise the writers started sowing the seeds of a Sawyer and Juliet connection on the beach. Then later we really see it when James confides in her about seeing Kate. Is that when you maybe started to see that a relationship between the two of you might work?**

You know what's really funny? They're just depending on

each other because that's all they have to depend on. But when you watch it on camera there is a definite connection there. It's actually really funny to me that that's what it is. Obviously, Sawyer and Juliet have a connection. I didn't know they did, but they really do!

**Was it still hard for you to try and play that since it never felt natural in your head for these two characters to gravitate towards one another?**

I never really felt one way or the other about it because it felt awfully sudden to me. But in the watching of Sawyer and Juliet, there is this idea that it's not the joy that we share that brings us together, but it's our shared pain. It's actually the connection that we as humans have to one another and what can bond us closer than anything else is that understood pain.

I believe that's what these two people have. He lost Kate and lost his friends. She lost Jack and Sun. She lost a lot. She betrayed everyone she's with and lost the chance at being with her sister. They are both broken-hearted people and it's fascinating that they could've turned to almost anyone... but they turned to one another. I like that. ✈





✈ **What were your thoughts when you first found out that the island group was going to be stranded in 1974?**

I hadn't read it because I had been home for a week in Washington *[laughs]*!. What happened was that I got a call from wardrobe saying, "Okay, you've got to get in here immediately. You're doing a lot in the next episode." I was like, "Okay... alright. How bad can it be? I've got some of Juliet's clothes." They said, "Do you have Juliet's clothes from the 1970s?" I said, "Nope!" [One of the producer's] called to give me a heads-up on shooting and I asked if Juliet was finally going to get to take a shower. She said yes, but that I was going to get *really* greasy again and I was like, "What?!"

## QUANTUM LEAPS

**ELIZABETH MITCHELL** explains what it was like reading through the first two scripts of the season, *Because You Left* and *The Lie*...

"I thought the scripts were hard. The [initial ones] were confusing and difficult, but when I saw [the episodes], I didn't feel that way. When I saw it, it made sense and was very exciting. I was pleasantly surprised. It wasn't as if I was confused, but it felt like a lot to take in. In the shooting of it, we shot and re-shot. All the changes they made were so surgically precise that I was really impressed. What ended up was a really exciting and well-paced opener. I've learned now to just have faith because they do know *exactly* what they are doing and the little control freak in me can't make anything better because they are already doing it! I just do what Juliet's doing now. I just keep quiet and do my job *[laughs]*."

How did you feel about Juliet leaving her doctoring days behind to join the Dharma transportation pool?

You know, I thought about it and it takes a good mind to fix things really well. I would imagine that Juliet's tired of pain, the suffering and the drama. We see that echoed in the season. She's done. She's had it for the most part. I think the gentleness of her soul has been set up. Now, she's obviously not a gentle girl...I was watching the scene with her and the rifle and geez [laughs]! But I think it's neat. She's settled into a life that feels easy to her.

Did you play Juliet being stuck in that time and place as a sentence to relieve her Dharma days, or more as a chance



**“She literally fears for her life and everyone else’s lives. Everyone is freaking out and any horrible thing that is going on in her head – if she lets out even a little bit – it’s over for her...”**

to finally live free of everything that’s worn her down?

I think what happens is that she decides to just live. She’s actually dealing with Dharma, who are the people that the Others kill. She knows in detail what happened to all these people and exactly when they are going to die.

Everyone that she makes friends with, every new relationship she makes and every pregnant woman she sends off the island to have a baby – she knows that she can’t do anything about the fact that all of these people are going to die soon. I think that she has accepted that is her [path] right now. I’m sure in her mind she’s tried to figure out how to save them, but the idea is that you can’t. So she’s living, and really the only *real* people to her are the people she came in with. She has relationships with everyone because she is a kind woman and a woman who does identify with other people. But it is interesting to me that she is befriending and hanging out with these people. Sawyer is her constant and unbelievably, Miles, too! All the people she ended up with, it’s been three years and they’ve built their own community. →







**“In the watching of Sawyer and Juliet, there is this idea that it’s not the joy that we share that brings us together, but it’s our shared pain...”**



They made them a good couple and kind to each other, almost like best friends who love each other.

**Once upon a time, all Juliet had to live for was her beloved sister. Has Sawyer become that important to Juliet now?**

I don’t know if anything will ever be as strong as her sister, but it’s close. I think she totally trusts him and totally loves him; otherwise it wouldn’t make any sense. I think they found solace with each another and a resting place. Neither have had that in their lives so they found a place to heal and be together.

She’s always been so driven and now she’s working as a mechanic! No one is asking anything of her and she can fix everything people give her. I think that’s exciting for her.

**And in the three years, Juliet and Sawyer seem to create a real love and life together?**

I was really happy with the way they drew that and with the way they did it.

✈ **Do you think it was hard for Juliet to relinquish her goal to find her sister for such a long period of time?**  
The thing to keep in mind for me with her, always, is that she wants to see her sister. I think what happened there is that she knew she had a window of time before all of these people were killed. She knows the sub comes every couple of weeks. And her sister is probably, what seven, in 1977 right now? She probably just felt like she had a window of time to be with this man that she had fallen in love with and to be in the situation that she could be in. And she’s really got more of a life there than she would have in 1977 in her own time and in her own place. The alternative was not acceptable. To go back in time, she wanted to wait as long as she could so then she could just go see her sister. I think for her it’s a respite. I think she thought something bad would probably happen, but as the years went on and as it was so peaceful, and as she was finding a peace she’s never had before...



**From purely an acting standpoint, was it awkward to suddenly shift gears with Josh Holloway to play out this romance credibly?**

We had a hard time at first because it was totally different. We wanted also to make sure our characters retained their integrity. Like having me fall for Jack and then fall for Sawyer didn't make a lot of sense for us. It was the same thing for him because he's always loved Kate. It had to be a *big* reason why these people would be drawn together and they gave us that. It's a given: he thinks Kate is dead and Juliet thinks Jack is dead. We were both living in a kind of hell where we both thought we were going to die.

Now we really love it because it's very easy together. We just have a nice relationship so it's fun. And Josh is a treat to work with. He's very giving and he never lets you fall. If you put something out there emotionally, he'll catch you and that's a gift. I'm very happy to have learned that about him. You don't learn that about people until you are right in the trenches so to speak.

**With all the twists and turns and jumps of this season, are you enjoying it?**

I've been really happy with this year. I didn't have a tremendous amount to do last year, but I thought the season was really good. This year has been fun to see. I've missed Matthew (Fox), Evangeline (Lilly) and Michael (Emerson), because they're the people I started with.

**What have you learned this season?**

You have to trust and hang on. I'm in a really good boat with a really awesome group of people. And the guys steering the boat know what they are doing. Honestly, you look around and it's a little terrifying, but then you get to your destination and it all comes out alright [smiles]. 🔥

# Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

There's no doubt that season four blew us away, but we all had our fingers crossed that season five would be able to match the excitement, adrenaline, and intrigue of those few final moments of *There's No Place Like Home*, and it has not disappointed. We'd barely had time to get comfy in our seats and shovel a handful of popcorn in our mouths when we were spitting it at our screens spluttering "Marvin Candle?! Daniel Faraday?! What the heck is going on?!" And it seems you were no different. With season five's time-travel shenanigans setting your tongues a waggin', you wasted no time letting us know what you thought...

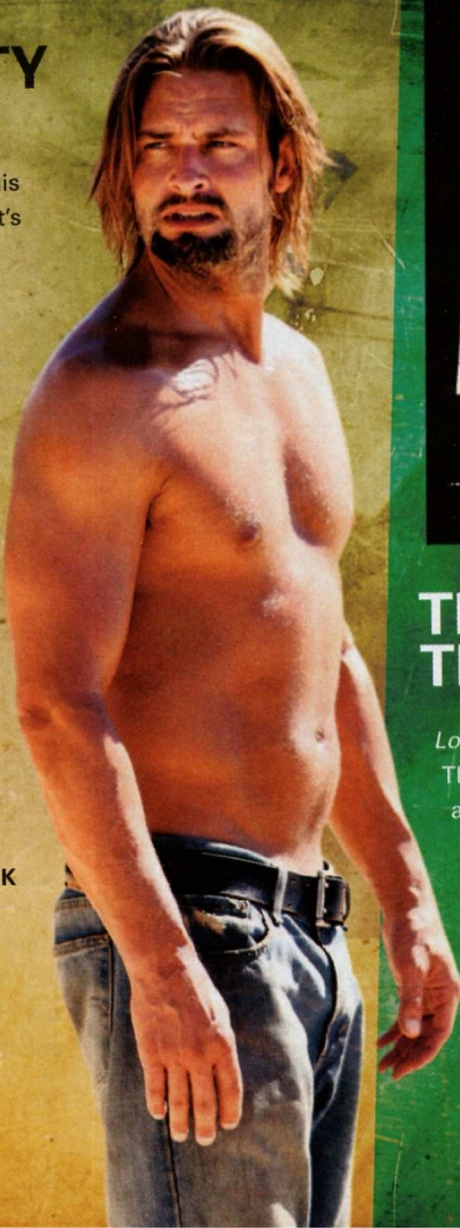
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## THE INTENSITY RETURNS

*Lost* is back! We have waited for this for such a long time but now that it's back I am pleased to see that they haven't messed with the winning formula that has made *Lost* the best show on TV. While there are still some big questions, as there always are, they moved the story along enough in the first few episodes to keep the series fresh and interesting. I like the fact that Sawyer is becoming a bigger character now that Jack is not on the island and also that Jack is showing more character depth with many more flaws than he has shown in the past. I really hope they can keep the intensity going and end the last two seasons on a high.

**Jameils H, Weston-Super-Mare, UK**

**We're loving the intensity too!  
Keep those theories coming in...**



Got something you want to say about *Lost*? Then we want to hear it.

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We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.



## TIME AND TIME AGAIN

*Lost* season five... Well, what can I say?

This show is like a prize boxer delivering well-aimed blow after well-aimed blow. The time travel element adds a whole new level of extra excitement, and it's great fun trying to work out whether we can trust Ben or not. It's going to be a sad day when *Lost* finally disappears from our screens!

**Donald Chegwin, via email**

## MORE MILES & CHARLOTTE

"Wow!" That's all I can say about season five so far! Just "Wow!" So intense and so much going on! The time-travel stuff is exciting, bizarre, and so weird! Literally anything could happen in this show now. One thing that bugs me – the show often focuses on certain key characters – Jack, Kate, Sawyer, Locke, etc., obviously – and now we're seeing a lot of Desmond and Daniel Faraday. That's great, but I also want to see more about Miles and Charlotte – they seem a bit left on the sidelines sometimes. I also really hope we get Danielle Rousseau's back-story this year – and after episode four, I have a feeling we will...!

**Geofry Galudo, Boston, USA**

Glad you're loving the season, Geofry! There are lots of Charlotte and Miles fans out and I'm sure the makers of the show love them too... so keep watching.



## EXPLOSIVE STUFF

Lost season five is the best season yet! (Even though I say that about every season!) The writers really seem to be moving towards an end point and I can't wait to see how everything turns out! I have one question – what's the bomb from Jughead all about?

**Arch Stanton, Leeds, UK**

And we have the answer... keep watching, Arch, and you never know what you might find out.

# Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



## PAUSE FOR APPLAUSE

Let's take a minute to applaud the good people of *Lost* for a splendid start to season five! The time-travel element has really mixed things up, even if it is giving the whole production crew a real headache. The writers must be insomniacs, forced awake worrying about where specific characters were during specific episodes filmed five years ago! I don't know how they do it! After investing so much time (and personal loss of sleep) over this show, I feel truly rewarded by the producers, writers, and directors for my commitment. *Lost* just goes from strength to strength, even if the whole team (including the characters themselves) haven't had a good night's sleep in months!

**Danny Graham, Bath, UK**

Indeed. And sleep or no sleep, you bunch of *Lost*-lovers can't help keeping the writers on their toes by questioning their every action, word, and minute detail. We salute you!

## WHO OR WHAT IS MOVING?

Is the island moving or are the *Lost*ees moving? We see Sawyer looking at Kate while Claire is giving birth, while he's skipping in time. What would have happened if Sawyer had gone up to Kate – that would have changed everything! Surely, if they keep skipping, at some point someone has to run into themselves. Perhaps it will be Locke, as he seemed to know lots about the island right from the start?

**Joe Swinton, Toronto, Canada**



## JACK'S DESTINY

*Lost* is the best show in television history, no question. My theory is that Jack is the true leader of the Others. Locke's true purpose through the series is to make Jack believe in the island. When Jack left the island everything went haywire. According to Jack, Locke asked him to come back. Jack now believes that he must go back to save everyone. Also the rest of Jack's family is involved in the island. Christian has the ear of Jacob, and something is happening to Claire, which we don't understand yet.

**Steve Herring, PA, USA**

## DESMOND'S BACK

When Faraday sees Desmond and causes a paradox at the hatch door – why can Faraday get Desmond's attention. He told Locke that Desmond will never answer the door, yet he did. Weird! What makes Desmond 'special'? Is it just that he's Faraday's constant?  
**Gemma Gordon, via email**

**We think Desmond's special just because he's so awesome. What do the rest of you think? Let us know.**



**BEYOND  
THE HATCH**



# SAYID: 1 BAD GUYS: 0

**[PART TWO OF AN EXCLUSIVE *LOST SET* REPORT]**

Remember that jaw-dropping fight between Sayid and the bad guy that resulted in what can only be described as a dishwasher death? We were there when the scrap was being filmed, and so we gathered reactions from the cast and crew...

**Words: Tara Bennett**



## A secret location

In the shadow of the majestic Diamond Head Crater on the Hawaiian island of Oahu, tourists, residents and *Lost* fans alike might be surprised at some of the goings-on inside the set at Hawaii Film Studios today. It's the last week of August 2008, and while islanders are soaking up some sun rays outside on the beaches, the production team of *Lost* are inside a dark soundstage trying to figure out how to beat the stuffing out of Sayid...

Okay, maybe it's best to clarify that. Director Stephen Williams and Stunt Coordinator Mike Trisler are figuring out how to have a stuntman and actor Naveen Andrews obliterate an apartment as dramatically as possible so that it really

looks like Sayid is an absolute goner. Lucky Naveen.

*Lost Magazine* has been invited to watch a sequence being filmed inside the show's fixed studio area. Hawaii Film Studios has been the home to many a classic Hawaiian based show including *Hawaii 5-0*, *Magnum P.I.* and even *Baywatch Hawaii*. In fact, one of the

Two soundstages over, it's only the fourth day into shooting *Lost*'s fifth season, but the returning cast and crew are looking fresh and alert, back into their demanding production cycle without skipping a beat. Everyone is happy to be back to work after a rather dramatic open to the year (with the strike shutdown) and savoring the relaxed mood as this is the

**"It's tough. We've had some days where we've had 80 [shot] setups in a 12-hour day and have to have every one of those shots looking good..."**  
— Director of Photography John S. Bartley

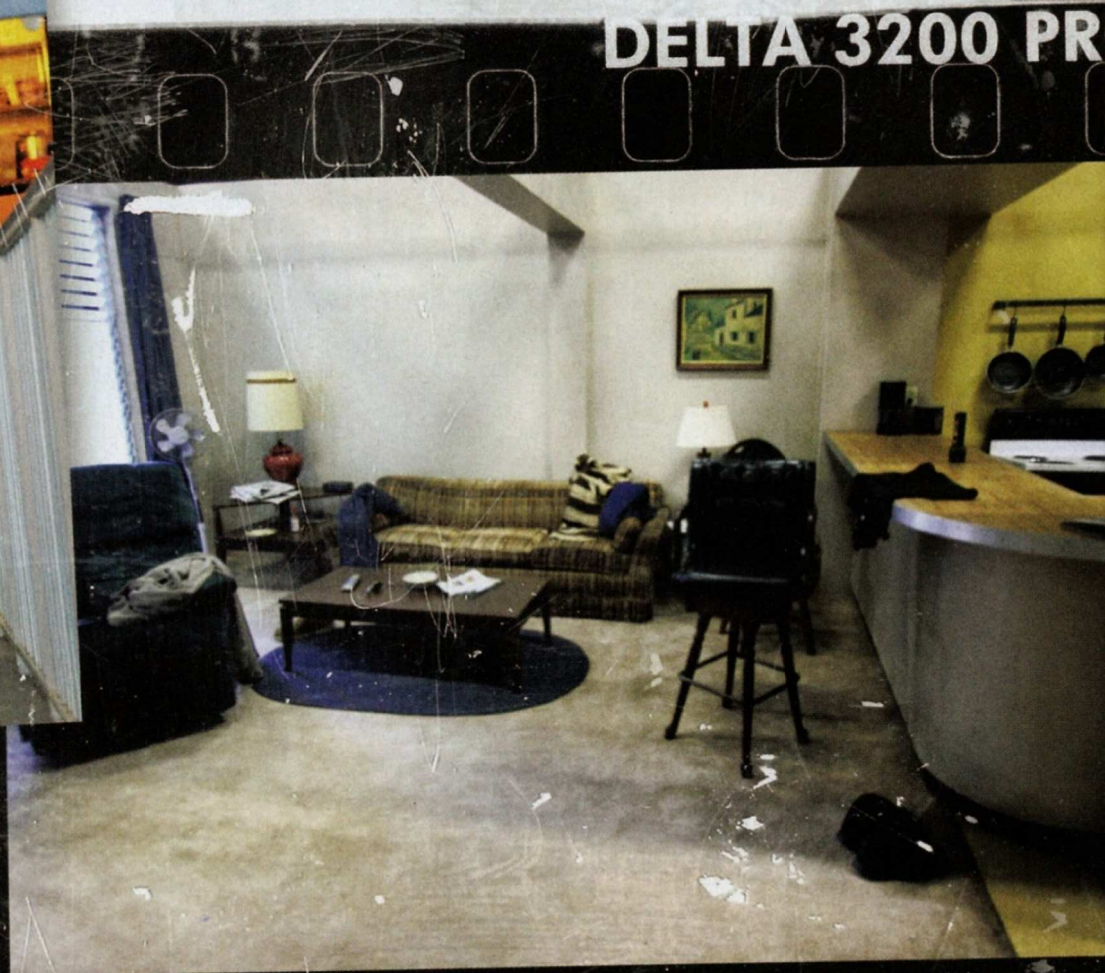
only time during the production year where they're actually ahead of game. This episode, *Because You Left* won't air for five months and the crazed desperation that surrounds the shooting of the last episodes of the season won't kick in for at least that long as well. So Stephen Williams is focused but smiling as he consults with Trisler about how they'll capture the fierce battle inside the cheap hotel

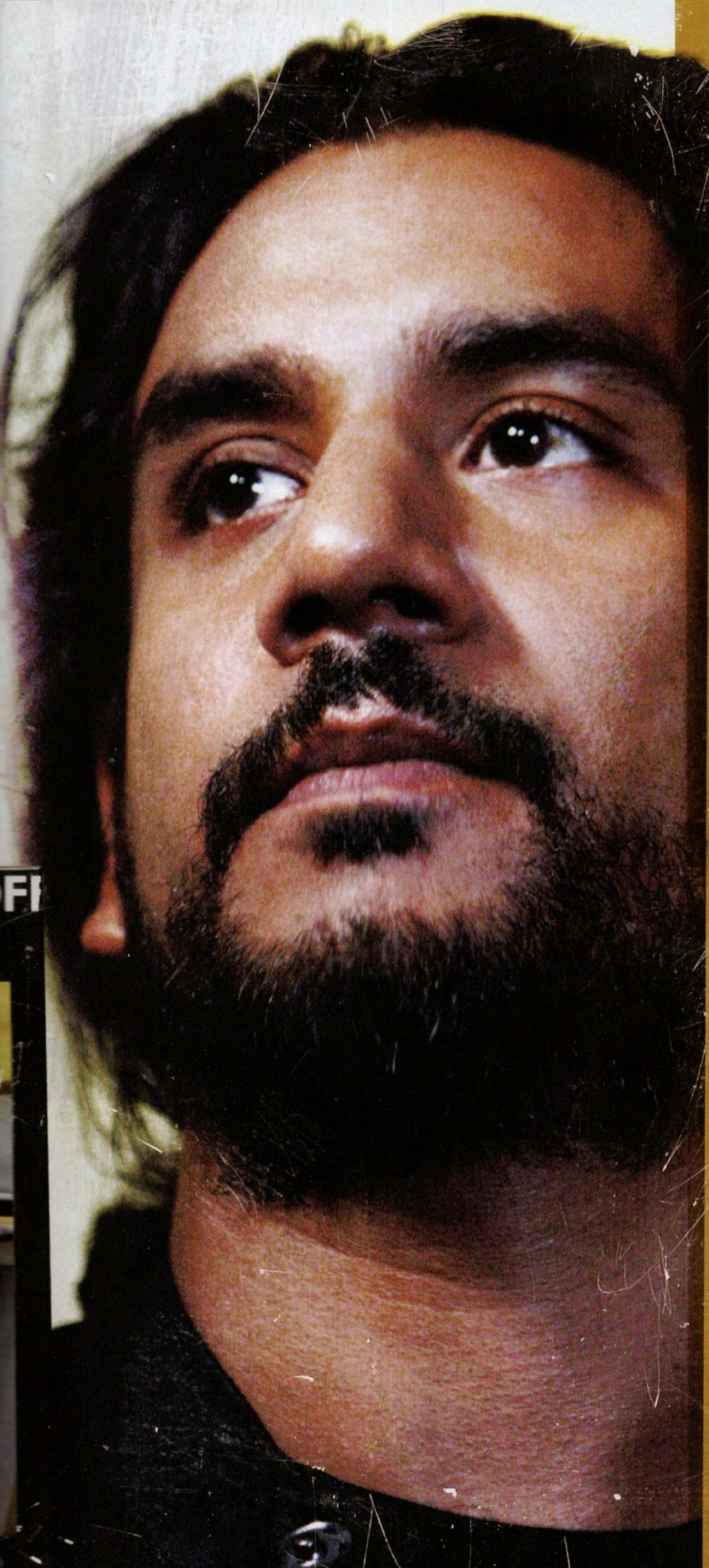
interior they've built. soundstages is actually a water-based set with a tank that was used for at sea rescue scenes for the *Baywatch* lifesavers. Recently, *Lost* used the space to build the Hydra station for Charlie's devastating death.

interior they've built.

## Protecting Hurley

Naveen Andrews is invited into the conversation as he'll perform the bulk of his own on-camera fighting. The scene





calls for Sayid to bust into the “safe house” – that’s not least bit safe anymore since it’s been compromised by two deadly thugs. In the name of keeping Hurley (Jorge Garcia) safe, the former Republican Guard interrogator then wrestles with the lead baddie in a battle to the ugly death on top of a dishwasher.

Trisler walks Andrews through the choreography of the movements in the main room, where they’ll shoot a wider shot of some nasty grappling that results in Sayid getting kneed in the gut and thrown off camera. The actor and stunt man run through the movements. It goes seamlessly, with Andrews getting chucked off camera into a bouncy pile of safety mats. After four years of doing his own stunt work on the show, Andrews is clearly a pro, working his utmost to sell Sayid’s physical prowess.

### **Perfect lighting**

Standing back at the video monitors, Director of Photography John S. Bartley →



assesses the lighting making sure the actors are popping out enough in the dark space. He turns and explains to *Lost Magazine*, "It's supposed to be a completely darkened room, but how do you shoot a fight sequence in this completely darkened room? You've got to see it's Naveen. You can't have the actor and not show him, so we bring up [the lights] a little bit so we can clearly see him." Bartley and his team of gaffers are obviously masters at their art because even without a source light in the room, the frame is clear with solid contrasts so the action isn't a dark muddle.

*Lost's* cinematographer since the middle of season one, Bartley says he's always looking for ways to improve upon the look of the show. "I change things up a little bit, subtly. I always do," he smiles referring to the tweaks he makes at the start of every season.

Bartley is a well-respected television director, having won an Emmy for his lighting on *The X-Files* in 1993. Since relocating to Hawaii for *Lost* in 2004, the DP says the show has been a constant challenge, whether it's overcoming the particular problems of the outdoor elements or the demands of the rigorous production schedule.





"On this show, I've learned to be a better cameraman having to do all the day exteriors," he explains. "I must admit the first time out there, I said, 'Whoa, this is hard.' In season one, Jack (Bender) sent me the DVDs and asked me what I thought and I said, 'You guys lose daylight a lot.' There was a lot of stuff near the end of the day where they would really light it, and I didn't like that, so we don't do that as much now. We don't light things as the sun is going down. We avoid it and that's a good thing."

The show has also become more fluid in its photography. "Back in season one, the camera mostly sat on a dolly and once in awhile we did some handheld stuff, but mostly it was one camera, dolly or handheld," he explains.

"In season two and mostly season three, we moved into a two camera show and a lot more handheld. We can go much faster with that, but to do that we have to have better technicians. We have to have guys who can get focus and do it under those conditions; that's hard to get in TV. ✈



DELTA 3200 PROF



✈ It's a tough show for operators to get into the swing of things. We're an eight-day show with two days of second unit. It's tough. We've had some days where we've had 80 [shot] setups in a 12-hour day and have to have every one looking good."

### Applying the bruises

On the set, Williams is happy with the rehearsals and he's almost ready to call for "Action." Trisler slides up and suggests if there might be a way to get the shadow of the thug's gun reflected on the back wall so it can be captured in the frame. Williams chuckles and cracks, "What are you a German Expressionist?" They laugh and the director then calls for "picture up!" and everyone goes silent in preparation for the scene.

Andrews and the stunt guy throw themselves into the fight, breaking the space around them into pieces with their swinging arms and thrashing bodies. Williams is happy with the intensity and then calls for the crew to set up the close up shot where a lamp goes hurtling straight at Sayid's head.

Makeup Department Supervisor Steve LaPorte heads over to Andrews in the meantime and touches up the actor's face and hair. There's no blood to add... yet, but LaPorte's got his bag of tricks ready to go as they move into the more harrowing parts of the action.

Reflecting on all the many, many beatings he's had to create for the actors over the five years, LaPorte says it gets tougher to be creative with the bruises and fat lips. "I don't like to repeat things," he explains. "I mean how many times can you put the same cut on someone's nose in the same spot? I'll be putting together a full book soon so we can go back and see all the beating makeup on Sawyer, Sayid and Hurley. All the characters that have been put through the wringer will be included to show what we did in the past so we can be creative and not repeat the past. We have 16 more shows to do this year and then more creative stuff to end it next year, so I have to hold back something!" he laughs.





Out of nowhere, Stephen Williams walks by and asks us in passing, "Do you know who Benjamin Linus is? Whatever he says... exactly the opposite. No matter what he says!" With a big smile, he walks on and leaves LaPorte and me to chuckle at the sage advice.

Tomorrow LaPorte says the crew will be out on location and he's got the rest of the island-based cast to deal with. "On the island, we started by going back to the survivors. At this point, most of our people have healed from beatings. Of course, a couple of them will get shot or beaten while on the island this season," he smirks. But just when

and how, he admits he never knows much of anything until he hears rumors or gets script breakdowns.

**"How many times can you put the same cut on someone's nose? I'll be putting together a full book soon so we can see all the beatings makeups... All the characters that have been put through the wringer will be included so we can be creative and not repeat the past..." – Makeup Department Supervisor Steve LaPorte**

"I get a lot of my future information from the wardrobe and prop supervisor because they have to plan ahead. I go to

them to ask what's coming up, like I found out about a scene with flaming arrows (in *The Lie*) from them. Honestly, I keep waiting for them to find the subterranean tribe of people who live under the island and look really cool," he laughs. "I'm a big fan of them finding a whole new race of people. There's always a spin off, right?"

### Naveen on fire

Back on the set, the camera angle has been rearranged and Andrews is now crouching down next to a side table with a lamp on it. The scene calls for him to pick up the lamp and ferociously lob it at his enemy where it will smash into dramatic pieces. Unfortunately, the glue

on the breakaway prop lamp isn't cooperating and gives out so the lamp crumples next to the intensely focused actor. Andrews quickly bursts into laughter at the bloop reel moment and the prop master scurries over to put the Humpty Dumpty lamp back together more securely.

Take two finds the actor grasping the lamp with some gentle care. For good measure, Williams calls for take

three and this time in a span of 10 seconds Andrews turns on the intensity to such a degree that everyone watching actually holds their breath. The lamp goes flying and lands with a crash and the shot is done. Everyone lets out a cumulative whoosh of breath and Williams utters an impressed "Wow" – that take is a *clear* keeper.

The lamp and the fists will keep flying late into the afternoon, but it's time for *Lost Magazine* to get out of the line of fire and let the team go on with their work. No one likes a guest who's stayed past their welcome and honestly, we're more than a little anxious to bypass the "flying darts" being introduced in the next setup. Time to say "See ya later"...and maybe track down that slippery Linus guy... △

DELTA 3200 PROFI





**W E L C O**



**A I R**

Being introduced to Ajira Airways on *Lost's* online campaign peaked the fans' interest – what could the airline refer to on the show? When season five hit its sixth episode, 316, viewers couldn't believe their eyes: the Oceanic 6 were boarding what was to become another ill-fated flight. With exclusive episode photography by *Lost* Set Photographer **MARIO PEREZ**, we invite you to onboard Ajira Airways Flight 316...

Compiled by Paul Terry

M E T O

W A Y S

W A Y S





**BEYOND**  
THE ISLAND



The mysterious Ilana (Zuleikha Robinson) sits with Sayid (Naveen Andrews)...

Hurley (Jorge Garcia) may be on the flight, but he's not sure about the plan...



Ben (Michael Emerson) whispers with Jack (Matthew Fox)...



The plane set for Ajira Flight 316 is surrounded by green screens so that the outside world can be added in during post-production...



A rather battered Ben (Michael Emerson, above) and a suspicious looking Caesar (Said Taghmaoui, right)...

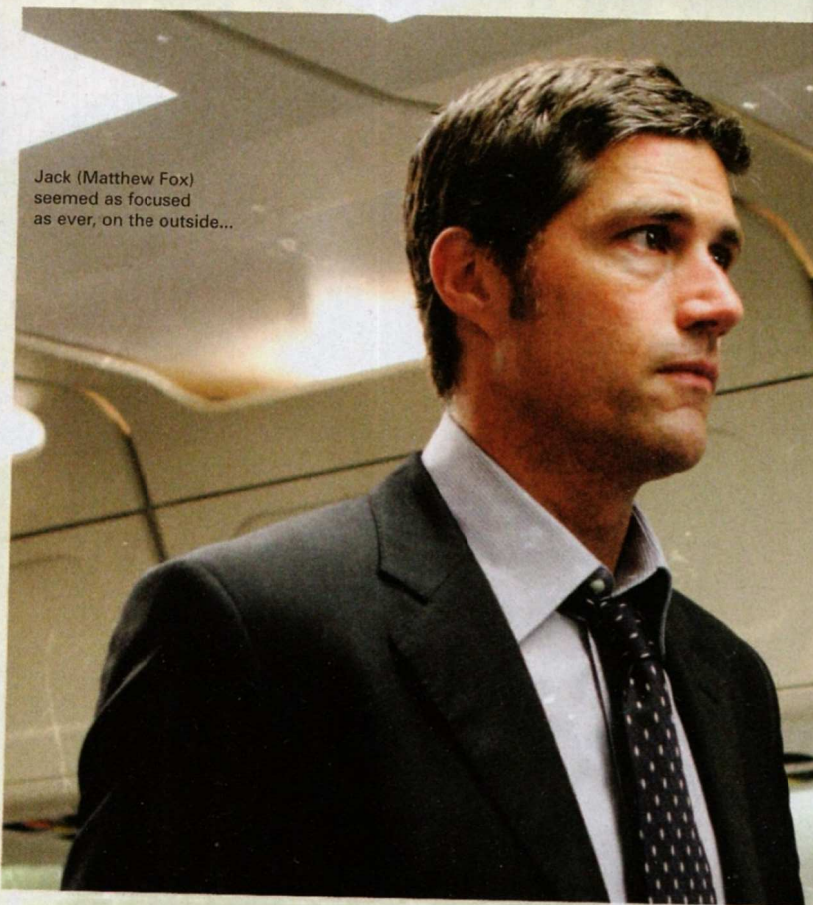
**BEYOND**  
THE ISLAND

Kate (Evangeline Lilly) had a quiet, private calm about her...



Poor Frank Lapidus (Jeff Fahey) – he wasn't expecting some of the Oceanic 6 to be on his flight...

Jack (Matthew Fox) seemed as focused as ever, on the outside...





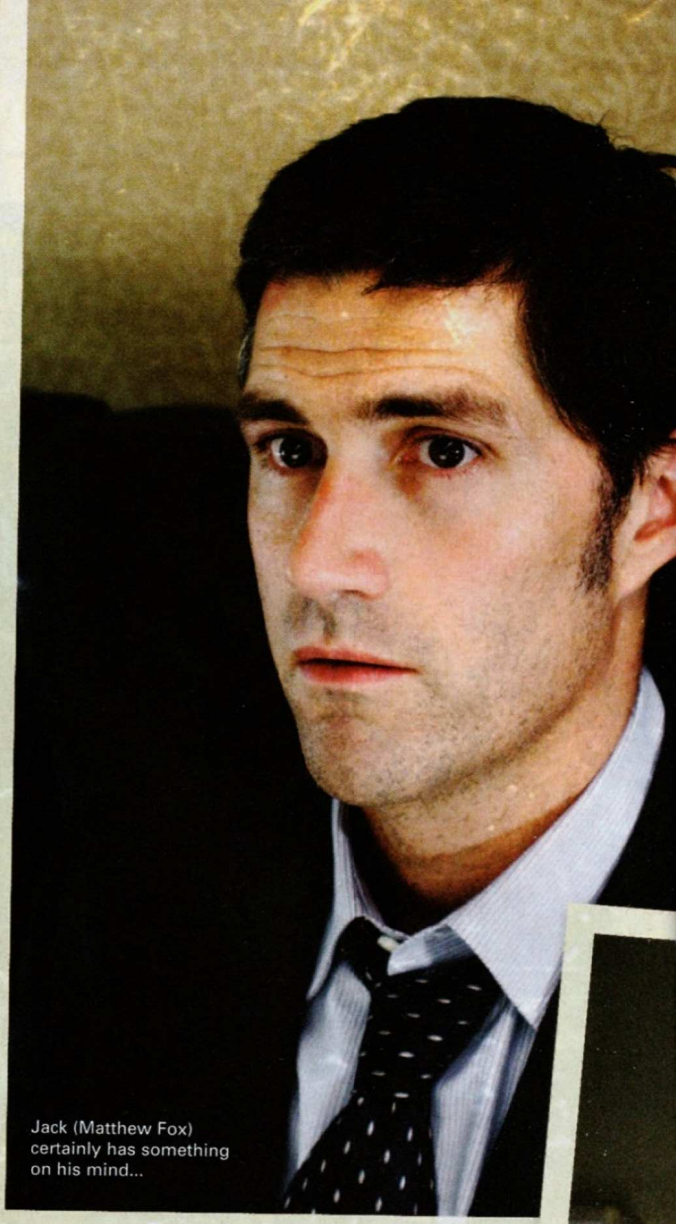
Cast and crew prepare for the tricky shoot inside the plane set...



Hurley (Jorge Garcia) is not happy to see Ben (Michael Emerson) on board...




Despite his injuries, Ben (Michael Emerson) is welcomed with a smile – must be that Linus charm...




Jack (Matthew Fox) certainly has something on his mind...




Is Sayid (Naveen Andrews) sure about returning to the island...?



Just what business does Ilana (Zuleikha Robinson) have being on Flight 316...?



Poor Sun (Yunjin Kim) – what must be going through her mind at this point...?

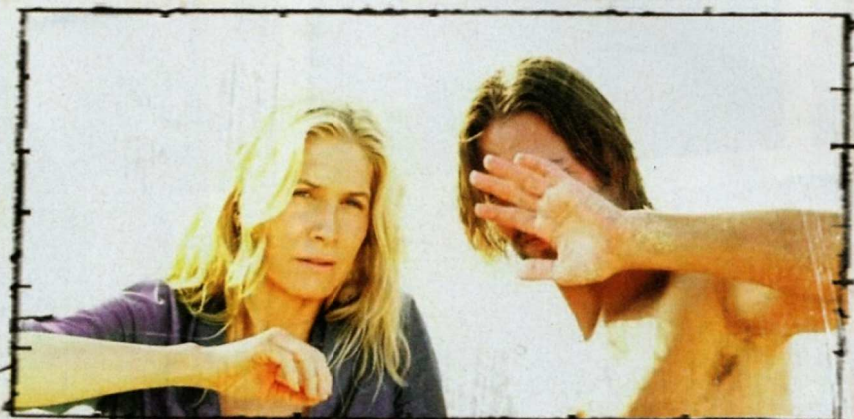


AIRCRAFT MAINTENANCE  
PERSONNEL ONLY

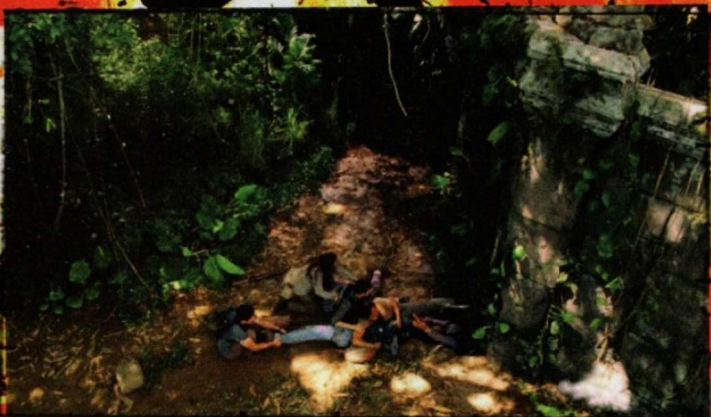
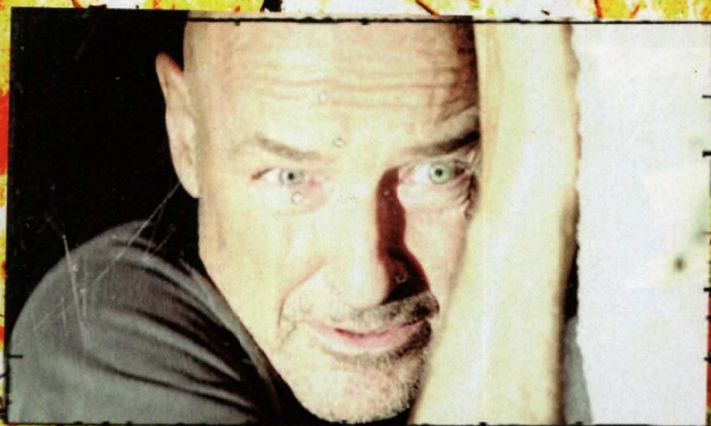
# TIME AND

Whether it's working out how to represent the famous time leaps in *Lost's* current season, or rearing the destructive force of the smoke monster into the air for action, Visual Effects Supervisor **MITCH SUSKIN** is the man for the job...

Words: Tara Bennett



# TRANSITIONS





# THE OTHERS



In a quiet, unassuming office off a breezeway in the *Lost* production bungalow in Hawaii, Mitch Suskin is planning the future of a mysterious cloud of smoke, while conjuring up how to make it look like *Lost* really travels the globe shooting on location. He's also working out how to create the season five time travel skips. It's enough to make even a *Lost* fan's head hurt, but that laundry list of visual magic is really all in a day's work for the veteran visual effects supervisor.

Having spent the last 30 years as a visual effects supervisor on some of the most recognized sci-fi television shows from *Xena* to *Babylon 5*, *Lost* now gives Suskin the opportunity to use all of his experience to service the visual effects demands required of his team for each and every episode.

Suskin actually worked with Visual Effects Supervisor Kevin Blank on *Lost*'s pilot episode and continued to work on a handful of episodes for the next two seasons. It wasn't until the end of *Lost*'s third season that Suskin returned full



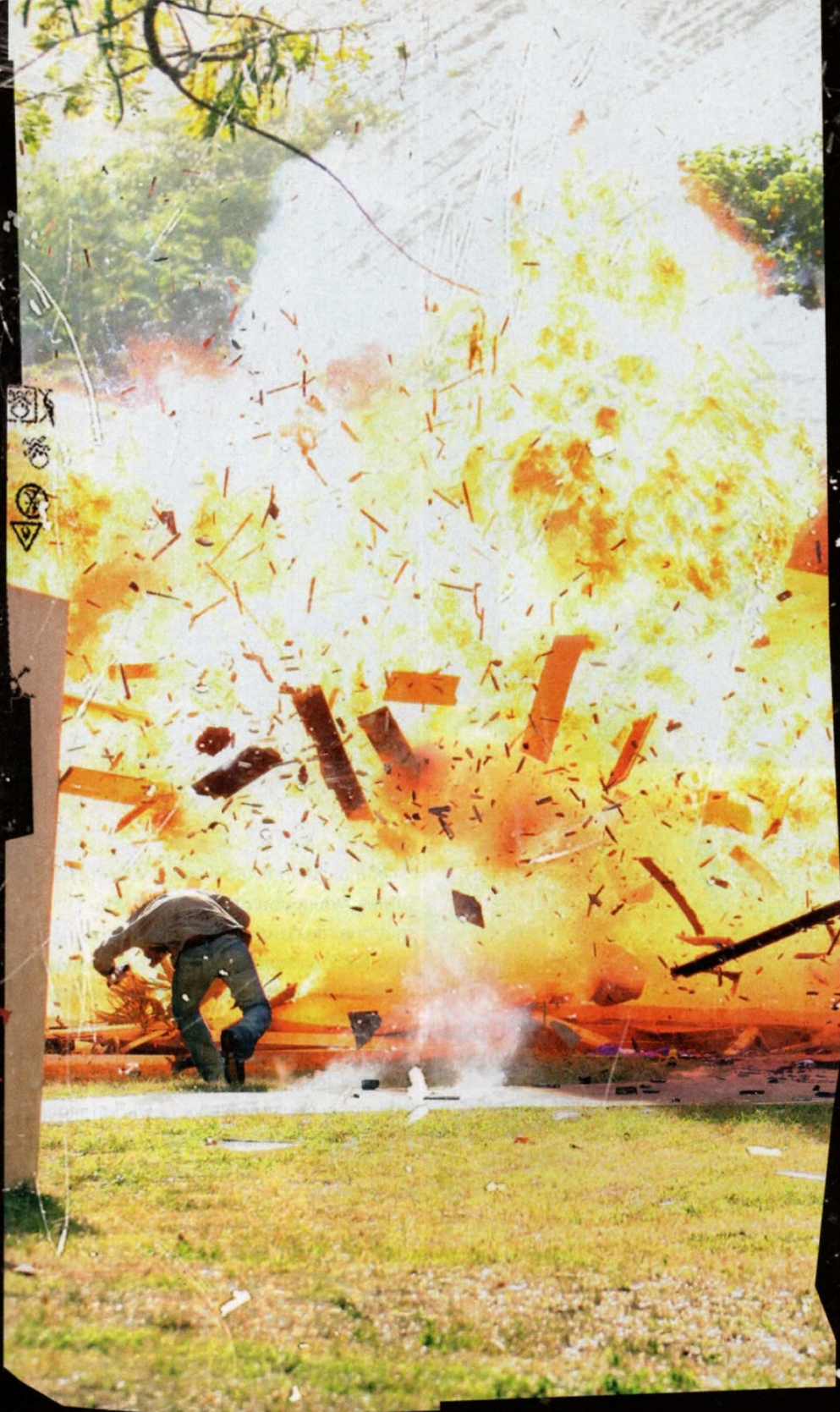
time, after Blank moved on to work on Bad Robot's film *Cloverfield*.

Now with two seasons under his belt, Suskin welcomed *Lost Magazine* into his temporary office in Hawaii (his regular office is in Burbank, California) for a chat about the visual effects work done for the show, both the obvious and the surprising...

**With *Lost* getting increasingly complex every year – with everything from**

**smoke monsters to time travel being portrayed – has the visual effects aesthetic changed much?**

**Mitch Suskin:** The interesting thing about the show is that, in spite of the fact that we do a lot of incredible and perhaps impossible things, it still resides mostly in the real world. We don't have people suddenly vanishing before your eyes or do a lot of animation effects. There are certain ground rules. I worked on *Star Trek* for eight years and we don't



want this show to be *Star Trek* or *Harry Potter*. No matter what happens we try to present it in a way that is believable in the real world. You can have fantasy events that are believable but our world is a world that would seem familiar to anybody. And that's what makes it so strange when things happen or the time travel happens. Even doing something like "Smokey" on this show is pushing the edge of the envelope because while it looks like smoke, *real* smoke never does what he does.

**What visual effects do you and your team enjoy creating most for *Lost*?**

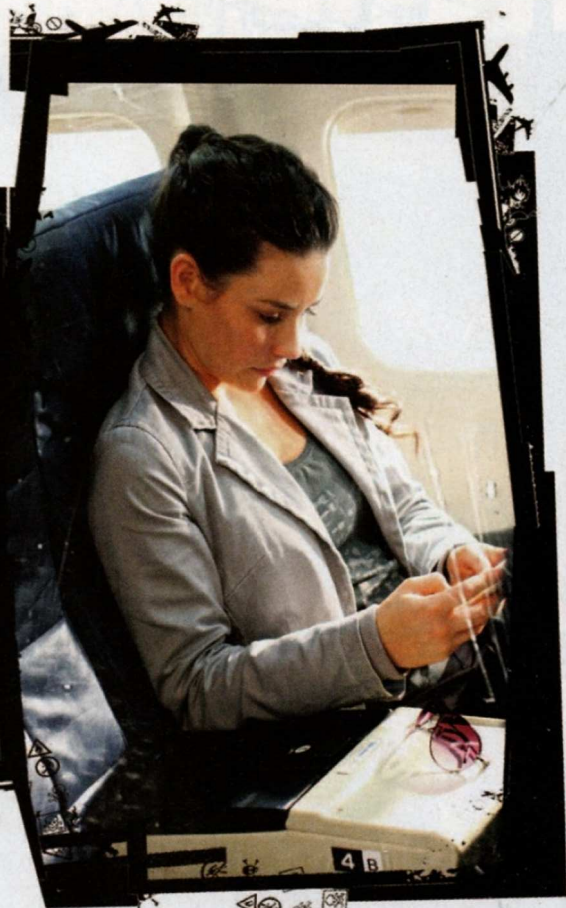
We are certainly challenged when there is something big, like a big matte painting sequence or something like Smokey or sinking the freighter in the [fourth season finale] and blowing things up. We like that because it's a big challenge – either creatively or just as a scheduling challenge. Oddly enough, some of the shots we get most excited about are things the audience probably doesn't even know we do. I get the biggest kick out of the odd little things that nobody even begins to realize were visual effects. We had one episode where we first meet Frank Lapidus and he's in the Bahamas at a travel agent. [Director] Stephen Williams wanted to open the scene with a toy airplane being dropped into a tank and tumbling down. They wanted to do it practically with monofilament wires, but it was impossible to make it drop like he wanted. So he called me from the set and asked if he could just shoot plates [ed. note – background shots that digital effects are added to in post production] and have us do it digitally. I took shots of the toy plane and did it. We got so excited – it looked so real.

**Because *Lost* is shot entirely in Hawaii, is a big part of your job making the viewers forget that fact?**

Yes! The visual effects that people know like Smokey are just the tip of the iceberg. We do hundreds of shots on this show that are changing the timing of something, or taking something out of the background that doesn't belong or dropping in the background of London. For example, in the Berlin episode ✈



# THE OTHERS



✈ where Sayid comes into the restaurant, outside those windows was Honolulu harbor and downtown. We put very few restrictions on (director) Jack Bender when he shot it so it's a long, dollying, panning shot with the camera. It was a mind-bogglingly challenging shot, but I think most people don't realize that everything outside is synthetic. There is nothing real outside the window in that shot.

**Is that a gauge of success for you – when your work isn't noticed?**

Sure. On the one hand we have shots like the Tunisia scenes out in the desert. We had guys in the lab asking where we shot it. Fortunately, we shot part of it in a quarry and then did matte

painting extensions. But then for London, we actually went there to shoot some scenes and it looked so beautiful, people asked if it was a matte painting! It's funny what the audience picks up on and what it doesn't.

**Do you do a lot of greenscreen work on the show now?**

We do some greenscreen work, but more often than not – because of the pace of production – we try to keep everything as real as possible. That means we are tracking in set extensions or we do a lot of rotoscoping [*ed. note – hand drawing in or subtracting something from every frame*]. It's time consuming, but sometimes you get a more realistic look that way. We fix a lot of things by hand. Technology has advanced

**“10 years ago this show could not have been done the way it's being done now. Visual effects-wise the greatest thing technology has given to us now is the ability to be more flexible...”**

so much it makes doing some of the old-fashioned techniques more palatable.

**The time line for TV production is very tight, so with a long list of a many visual effects needed for every episode, how do you approach the process?**

We don't usually know what's coming up and every episode is different, so we take

them one step at a time. We look at every scene as an individual thing. A lot of times, when you get the script you get one idea and then you go to the production meeting and you get an even better idea. Then you go out on the set and the best laid plans fall by the wayside. With *Lost* you have to be ready to think on your feet and be flexible. Ten years ago this show could not have been done the

way it's being done now. Visual effects-wise the greatest thing technology has given to us now is the ability to be more flexible. The tracking technology is much better. The speed of computers has advanced dramatically in the last few years so that we can do things in a matter of hours that used to take days. With the tight

turnarounds on a show like this, there isn't anything we can't do.

**Do you try to plan out any of the effects early to get a head start?**

We'll go to the set with a rough idea of what the director wants and what we'll have to do, but depending on where the camera is set is what determines the shot.

# THE THING

Visual Effects Supervisor

**MITCH SUSKIN** explains why season four's *The Shape of Things to Come* is one of his proudest moments so far...

"That episode's Smokey is one of the things we are most proud and happy with. I have a friend who says we all get into visual effects to show off and there's a certain amount of truth to that. For visual effects, that was our show-off episode where we got a chance to show what we can do and really make a contribution above and beyond. Otherwise, I think we were very proud of the consistency last year. We liked a lot in episode 12 with the press conference and the plane landing. Everybody has their proud moments and their moments they don't want anyone to see, but on *Lost* we had a good balance of cool things and things no one will notice but they came out great in the background."

I keep an open mind up until the minute I look at how they set up the shot. I don't think I've ever worked on a show in the last 30 years that has required this much flexibility, but it's really worth it. We don't mind doing the work because the team really enjoys the show. It helps when everyone is really excited about the show. They know the show, they know what Damon and Carlton are striving for and they know everyone wants it to be cool.

**How many people work in your visual effects department with you?**

There's me and James Fujisaki, who is the visual effects coordinator. Then

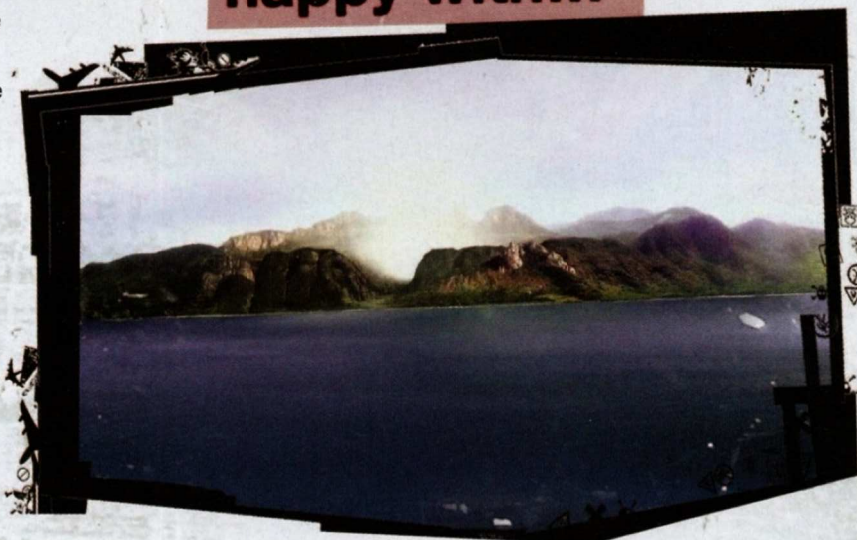
there are several groups of animator/composers who I've known for a long time that I work with.

**You're in Hawaii this week, but work with the artists in Burbank. How often do you fly back and forth?**

It's a big enough show that we need a visual effects supervisor full time,

but it's not big enough to have one in Hawaii and one in Burbank. I can't be in two places at once so we pick and choose episodes I go out to set for. I go out to have some face time with the team to talk things out. I also get feedback

**"Smokey in *The Shape of Things to Come* is one of the things we are most proud and happy with..."**



from the production company here where they'll tell me they need me. They also know the show and understand the visual effects really well so they'll call me with ideas and changes. Most of the show gets made in post anyway so they know to follow the main ground rules. We keep the

chain of command short and the budget tight so we can do what we need to do.

**Season five hinges heavily on time travel. How much were you involved in the process of deciding how to portray that for the audience?**

In several episodes we've had time travel. We've done lots of tests on the different kinds of transitions we can do for the time travel. The transitions done for the season four finale were done by a colorist at Technicolor. The sky flash wasn't done as a visual effect. For this season's time jumps, there was one

camp that thought we should do something sexier and then another camp thought we should do something less. Damon and Carlton made the final decision. But we have done some really cool animation test effects in the past and they opted not to use them because then we were drifting too

much towards *Star Trek*.

I really liked the general notion of what was used in the finale and if we had more time, we could have added some more visual effects layering. Overall, the show takes on a life of its own and to me that's exciting to see how things change and grow along the way. ▲

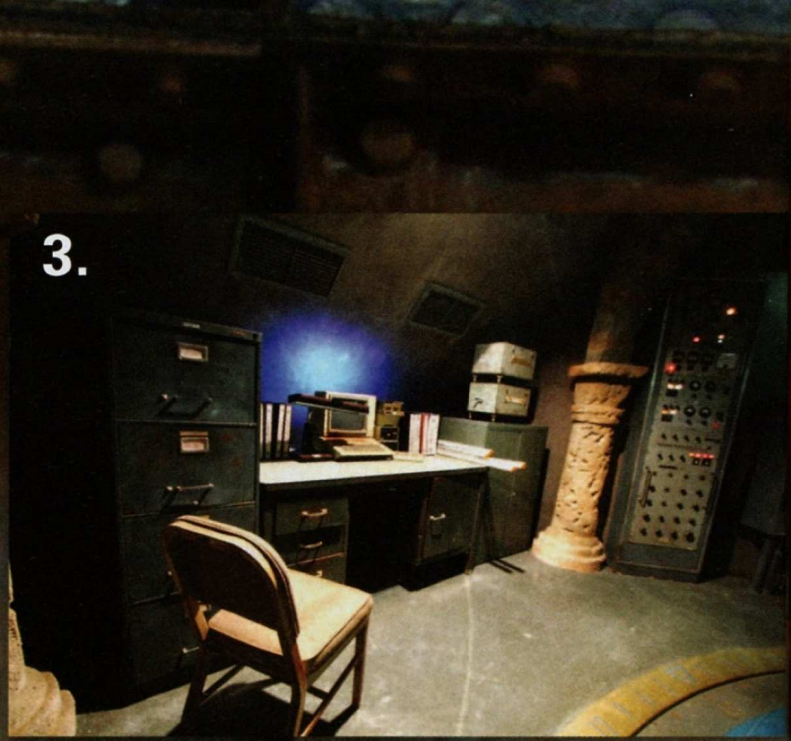


# MAPPING THE WAY BACK

It's always a classic *Lost* moment when we're introduced to a new element of the Dharma Initiative. Seeing the full extent of the **LAMP POST** in 316, was just such another spectacular *Lost* reveal. With exclusive behind-the-scenes photography by *Lost* set photographer **MARIO PEREZ**, *Lost Magazine* goes Beyond the Hatch and deep inside the mapping station...

Compiled by Paul Terry

# BEYOND THE HATCH



1. There's more classic Dharma-style technology here...
2. New station, new Dharma logo...
3. Notice the strange mix of stone pillars and computers...
4. The creepy, cavernous entrance to the Lamp Post...
5. The spectacular mapping device: another *Lost* set triumph...





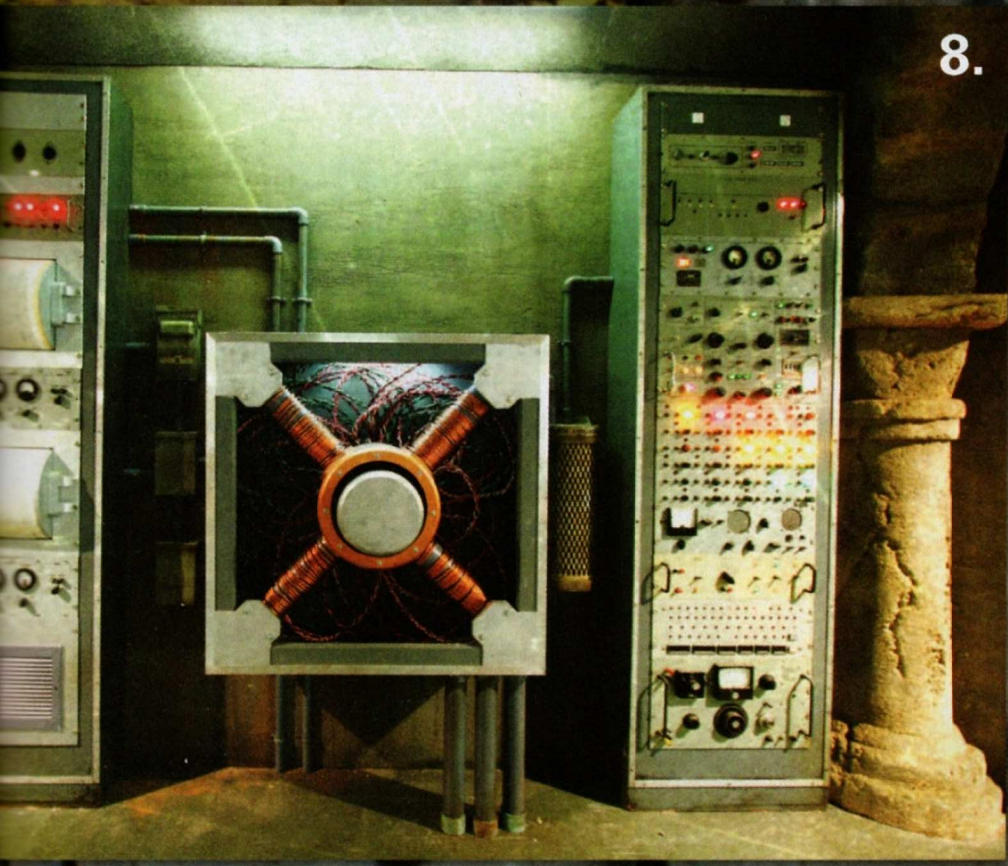




7.

6 & 7. More fantastic views of the pendulum doing its magic on the map of the world...

8. Familiar 'retro' computing inhabits the Lamp Post Dharma station...



8.



9.

9. Stunning set design encapsulates the sense that this chamber has been around for a long time...



10.

10. A superbly-detailed mechanical element of the mapping device, beautifully finished by *Lost's* talented painters...

Faraday  
**THEY CAME FROM THE FREIGHTER!**

# QUANTUM OF SOLACE

When it was time for the *Lost* producers to cast the important role of Daniel Faraday, boy did they strike gold with the incredibly gifted **JEREMY DAVIES**. During a top-secret season five shoot, the talented actor takes time out to talk science, the film industry, and time on the island...

Words: Tara Bennett

Sometimes when film and television producers get really lucky, they manage to set the stage for a convergence of actor and role to connect so profoundly that it's impossible to imagine anyone else ever performing the character. Last year, actor Jeremy Davies joined the show as scientist Daniel Faraday and some karmic casting was indeed achieved.

The keenly intelligent actor – known for his challenging and provocative roles in films like *Spanking the Monkey*, *Saving Private Ryan*, *29 Palms*, *Solaris*, and *Secretary* (to name a few) – caught the attention of Damon Lindelof and Carlton Cuse as they were preparing to cast the integral role of Faraday. The part of the intense, compassionate quantum physicist who knows more about the island than anyone expects was going to become a major player in the final three seasons of the show, and they needed an actor able to balance the emotional weight of his arc with the heavy scientific exposition that was ramping up in the narrative.

They found their actor in Davies, who ended up being rather Dharmically perfect. Davies just happens to be an avid





to the island, and in turn, what the island is teaching him...

**Jeremy, you're very much known as an actor that mostly lives and breathes in the independent film world. Has that been a conscious career choice?**

**Jeremy Davies:** I'm a really fortunate fool in that I've been able to set up my life and my so-called misfit career in a way that allows me choices. When I first started I took some of the Monopoly money that this town is known for giving misfits like myself and invested it pretty wisely. Basically, I set my life up so I don't have to work. I didn't want to have to work if I felt I didn't have anything to offer a filmmaker. The only power you really have in this business, unless you are on a really high level, is to be able to say "No". I've even delayed the privilege of starting a family for a number of reasons, this being one of them.

**When the producers of *Lost* came knocking on your door, what were your initial thoughts about possibly joining such a high-profile show?**

I have waited around to generate, or wait for opportunities, to come onboard or stow away onboard film projects with filmmakers that

I deeply admire because I have blasphemous intentions of becoming a reasonably competent filmmaker in my own right some day. I've turned my acting career into

a four-dimensional film school for a long time now and I've sought out mentors from all over the world like Lars von Trier (*Dogville*)—I sent him a letter—and Werner Herzog (*Rescue Dawn*). So when *Lost* came along I was very intrigued because it was one of few TV shows that I was aware of—and when I say that, it's not out of disrespect to TV, but I had grown up without television, and never had one, so I really watched and studied films. But even without having TV, this show

But even without having TV, this show



## MYSTERY ISLAND

**JEREMY DAVIES recalls how, like every actor on *Lost*, one of the biggest hurdles is reconciling the fact that they don't know their character's overall arc...**

"It's tough to not know. I can say it is a testament to the depth of respect that I had, and have, for Damon and Carlton before I accepted their offer. They are smart to keep a safe distance from the cast. It's not like they aren't in contact, but they need to be able to honor what's best for the story and drown darlings even if that means there is a shakeup in the cast. I have such great respect for that as a filmmaker myself – and a fan of storytelling myself – that they need to be beholden to that. In making independent films, if you make it that fast the best defense is a really long rehearsal process so you are preparing a strong springboard for spontaneity. Not knowing where the character is going to end up can be very disconcerting because character, in its essence, is what your character does and not what he says. What is all important is what your character wants and their objective, so if you don't have your overall super objective, you have to work day-by-day on smaller moment to moment objectives and place an unusual amount of trust in the creators – which I do. I have never done that before and I think it's made me a stronger artist for it."

aficionado of quantum physics, which means he actually understands the science of the show and delivers his lines with the added benefit of being able to cogently disseminate those very complex theories. He is also a connoisseur of the human condition and prefers character work that allows him to explore the unique complexities of a person bound by the call of their own – often muddled – destiny: a casting match made in heaven.

Since his debut in season four of *Lost*, Davies has carved out his own special place on the show, not only in the narrative, but with the audience.

Captivated by his enigmatic knowledge and his compassion for Charlotte and the rest of the Oceanic survivors, Faraday is a man, literally and figuratively, teetering on the dangerous edge of theoretical science and his story has viewers on the edge of their seats.

On a break between shooting his season five episodes, Davies was gracious enough to give *Lost Magazine* a rare interview to talk about his journey

**"There is so much synchronicity with this character and my life... I have long been a fan of quantum physics well before this show..."**



✈ had such a reputation. Even for me, who is very much out of the mainstream, I had an awareness and had developed a god-sized respect for Damon, J.J. and Carlton. When it came along, as I always do, I like to see if something can contribute to my film education and I definitely thought it could, but I really had no idea how much that would be.

**Do you know how you came onto Damon and Carlton's radar?**

I believe the summer before season four they had seen me in *Rescue Dawn*. I lost forty pounds for that role and I think that reminded them of me when they were looking for someone to fill the role. Wildly against their better judgment they made me an offer. At that point, I had such respect for these cats that the idea of being a PA getting coffee for any of them was provocative. When I spoke to them after the offer, their perception of the character was so strikingly vivid, complex, well thought out and polymorphous. Plus there is so much synchronicity with this character and my life, which they had no idea about, like I have long been a fan of quantum physics well before this show.

Coming from the indie film world – which is pretty fast-paced and lean itself – was it easy getting acclimated to the demanding pace of a one-hour drama? I came from a pretty subterranean independent film background which is very guerilla filmmaking, which is why I am drawn to the filmmakers that I am. So I understand guerilla filmmaking. My first lead in a film was *Spanking the Monkey* and it was shot with 16 and 17-hour days for six days a week for three weeks. Before post, we also did it for \$75, 000, which was crazy. I was used to that velocity in shooting, but even with that film, what we had that *Lost* doesn't have is at least a month of rehearsal before we went out to shoot. Any modern shooting experience has a strong kinship with the enterprise of trying to build a house of cards on the deck of a speeding

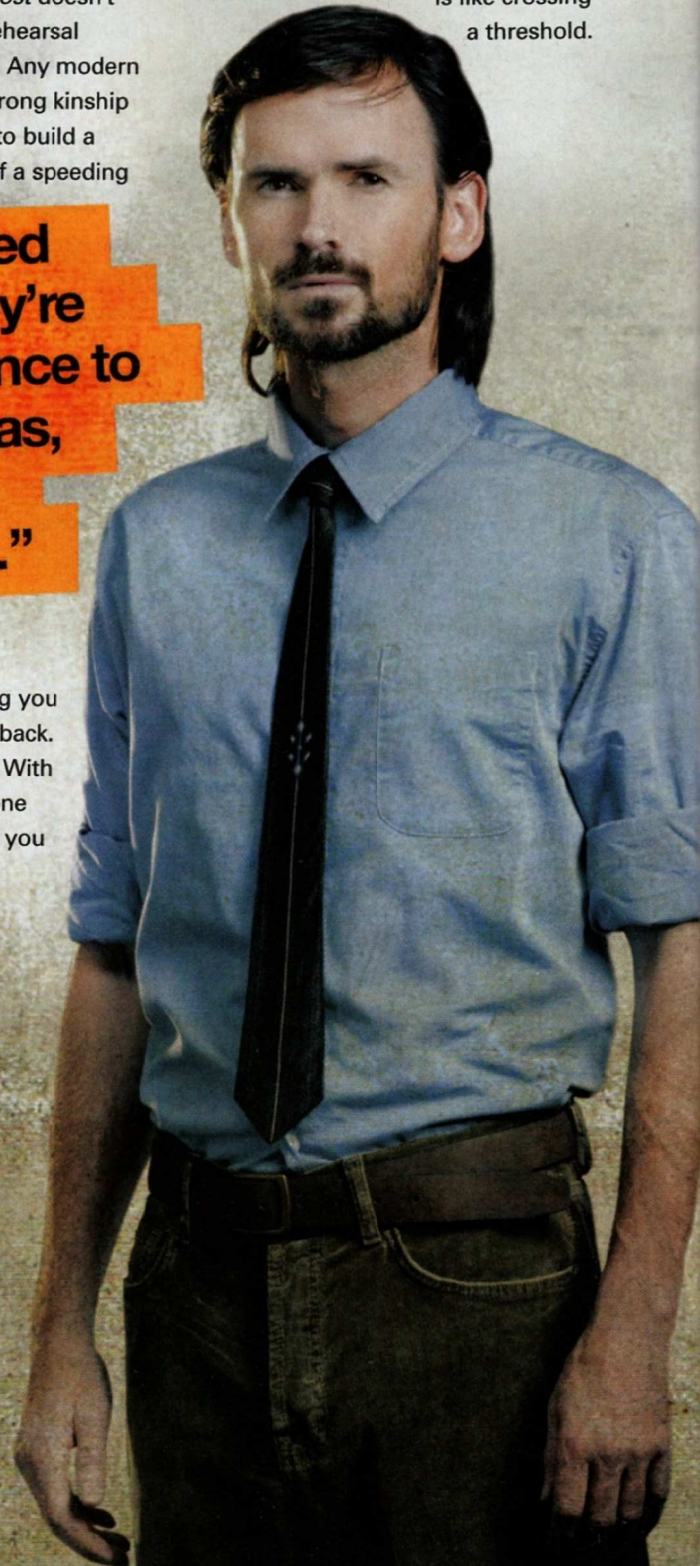
are shooting. When I got on board [*Lost*], not only do they shoot one episode every seven or eight days, but often you don't get the scripts until sometimes a couple days in advance to prepare. And that to me is a whole other level of velocity of creativity that I was not completely prepared for.

**So your indie background really did give you the tools to at least adjust a little more smoothly?**

Without question my background did help for sure. Also in addition to that, just the whole experience of coming to Hawaii is like crossing a threshold.

**"It's thoroughbred storytelling... they're leading the audience to some very big ideas, some profound god-sized ideas..."**

boat. When you start shooting you can't stop and you can't look back. It's unlike any other medium. With painting and sculpting, it's done when it's done. But not when you





faster if our blood is alkaline. If you are hot then your blood is more acidic. It's the key reason why David Letterman has such a cold studio. When you get hot, you get drowsy and not as focused. When you are cold, you are sharp and alert. So that's always been my philosophy in performing on camera. Modern filmmaking is still in a paradigm of never knowing when your scene is going to come down exactly and when it does you have this tiny little window to get it right. Comparatively, 80 per cent to 90 per cent of the day is spent lighting and moving things around and 10 per cent is spent shooting. You

It's vividly surreal long before you start shooting because you have to renegotiate your reality to be able to work out here in the way they work here. I had to move out here. I've lived all over the world but I had never been to Hawaii before. So you're developing a whole new set of antenna just to get over here. Then with shooting, it took a while to get up to speed. I already had a great respect for this deeply gifted cast with such a remarkable alchemy of talent, but to see them pulling this off at this velocity in this environment... The distance between what's it like to shoot on an air-conditioned soundstage to being in the hot, humid oppressive jungle... my bloodstream prefers a more alkaline state. I love the island and I love the people. But I don't have the ideal nervous system for this temperature [laughs].



have to get it right and if you don't, you *have* to move on. Because of that, you need every advantage you can get – especially if your immune system isn't as formidable. I've learned to do all I can to be prepared to hit the ground running in that window. And you don't always hit it. When you shoot, it's going to be over really quickly and it can sometimes be really brutal. I usually feel like I am abandoning a scene at best no matter how well it goes. This has endowed me all the more with respect for this gifted cast who are

**Being on location in Hawaii is like working in a whole other world, where you as actors have to perform in this heat for 15 hour days. How did you counteract it so you could function?**

I got wiped out by the heat enough times that I now take precautions – as elaborate as it sounds, they are very necessary. I put cool packs on my body to cool down my bloodstream. On a basic physiological level, we think much clearer, better and

also strikingly compassionate, ethical and gracious, to a person. They put out such consistently strong work under under these conditions. It's remarkable. I've been planning to make my own film for many, many years and one of the things I am waiting for is the advent of digital because I want to reverse all these ratios. I want to shoot for 80 per cent of the day and light for 10 or 20 per cent of the day, with a shooting ratio of 20:1. ✈

## FREIGHTER FAMILY TIES

Being a newbie last year, JEREMY DAVIES discusses bonding with his fellow freighter folk...

"I'm very good friends with Ken [Leung – Miles] and Rebecca [Mader – Charlotte]. They are lovely and wildly gifted people. I would say that if this tribe of creative types, and I mean everyone from cast and crew, if this had been a dysfunctional family then we'd be in a lot of trouble [laughs]. It's the complete opposite. I'd be hard-pressed to think of another tribe that has come together with such a unique, generous alchemy that is this show. And that has been what's helped me most. I'm very close with the crew and these directors, Jack Bender and Stephen Williams especially. They have been very supportive and it's the best-case scenario for working under these circumstances."



✈ **Having to work 'in the moment' in a bit of a story vacuum, how do you approach your craft, fitting to the *Lost* dynamic?**

There are a lot of things about performing that are hard to explain and people aren't aware of often. But I've found the thing that really contributes and helps strengthen a performance with the best advantage is being as prepared ahead of time. Because we have to trust, you don't have that. It can give you a lot of confidence to have a scene that you've gone over it so well that it's deep in your DNA and that's the ideal because then you can get out of your head. As a performer you are trying to get out of your head and focus on the other characters and your scene and what you are getting or not getting from them.

But if you feel insecure or apprehensive because you don't feel prepared because you don't really know everything, it takes a great amount of courage to still step out of your head and trust and be in the moment. And again that's why my dear friends on the cast have been so gracious to me. I have such respect for what they are able to pull off. They are warriors.

**What were your first impressions of the character of Daniel Faraday? Did you feel a connection to him from the start?**

I was so struck by what they had already imagined and proposed to me from the beginning – which was remarkably four-dimensional. In the best way, from the best way, it was impossible to define Daniel Faraday in any dualistic sense. If they had come to me and proposed the conditions of the way they shoot and only had a murmur of an idea of who this guy was, I would have been very unsettled. But I had a lot of respect for how complex he already was in terms of backstory and future stories and alternate realities. What really helped, and this is a striking synchronicity, is

that for quite a long time I have been quite a fierce fan of quantum physics. It's always been a part of my life for many reasons. With friends and family growing up, I tended to hang out with people 10 or 15 years older than me and became fascinated [with it]. There is a great book that illuminates what I find most fascinating about science and quantum physics specifics called *Living the Field* by Lynne McTaggart. She is a fantastic journalist that studied a rogue group of physicists. They were some pioneering physicists who have dared to accelerate science beyond the limits of Newtonian based science. Science, for a very long time now, has been Newtonian based. Back in the 17th Century, Descartes made a turf deal with the Pope in order to get cadavers to study. The deal he made with the Pope was that he could have the bodies, but he had to leave God and emotion and spirituality to the church. From that point, science and medicine has been very Newtonian based. Jump to today: we have long been at a point where quantum physics on a subatomic

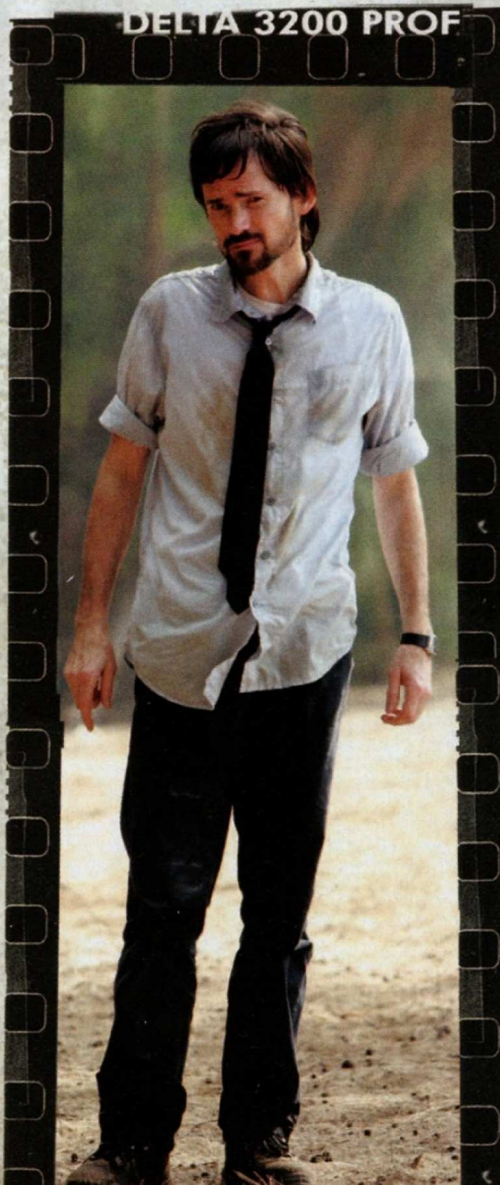
level, Newtonian-based physics, stops being able to explain reality as we know it. What has always fascinated me is the steps beyond it. You can look back at any point in history and there's always a point where we *thought* we knew everything and then we know a little more and a little more. There's always been this fight about understanding more and it's going on today and always will.

I am fascinated by this group of scientist who are exploring the zero point field and why at the subatomic level we stop being able to measure matter as something concrete. It's a particle or a wave and it's affected by the observer.

In my mind, Faraday absolutely fits this mold and could be in this pioneering group. Physicists have to take a great risk to study areas of science that the establishment has agreed to look the other way on. Having developed my own empathy for that spirit in anyone, and in any field, that resonated quite deeply with this character that they presented to me.

**In your first season on *Lost*, *The Constant* really helped define your character and basically set you up as a key player in the end game of the series...**

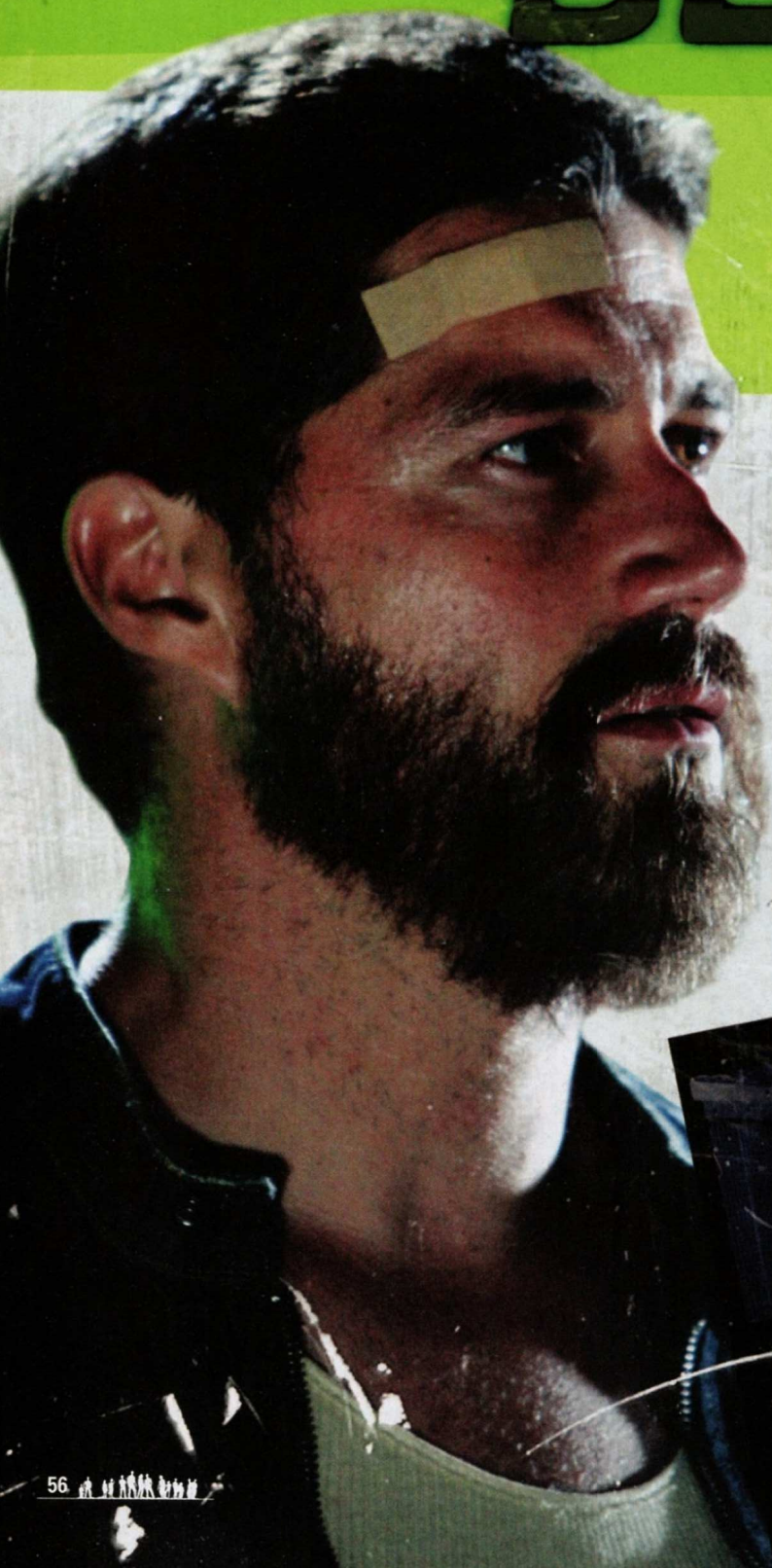
I thought it was a remarkably well written and a brilliantly conceived story. I was quite knocked out by it on a lot of levels. Not only what they were concentrating specifically on in the episode, but the tapestry of getting from point A in the first season to this and to wind up here where we were prepared to make this next leap. It's thoroughbred storytelling. What I was really excited about is that in a really unapologetic, intelligent way, they were leading the audience to some very big ideas, some profound god-sized ideas. It's that one step further where you have to leave behind the definitions of Newtonian based science and take a leap. You lose the ability to describe things in a safe, concrete way and start developing a language that has more to do with the territory of spirituality and higher intuition. I was very impressed that the way they are pulling this off isn't junk science. We see a lot of that and it can be entertaining, but if you dig deeper and read up on theories of time travel, the writers aren't throwing together junk science to move the plot forward. It's very exciting. —





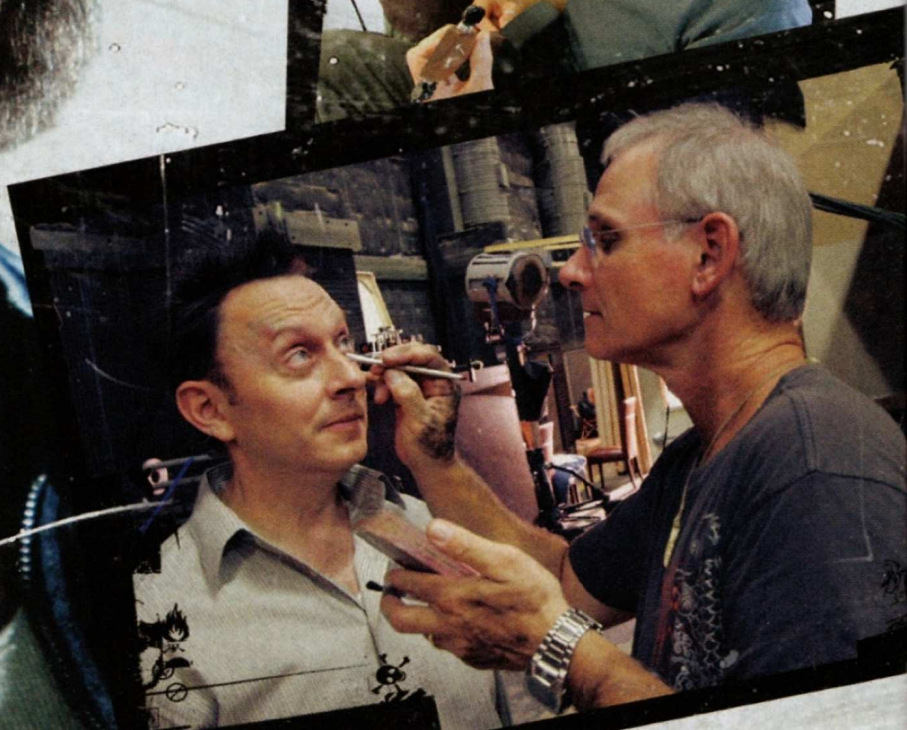


# CUTS, BRU BEARDS



From the contusions and scrapes the characters receive in *Lost*'s thrilling action sequences, through the glamor of mainland life, Makeup Department Supervisor **STEVE LAPORTE** and his team work tirelessly to keep the cast looking perfect for every wildly different scene...

Words: Tara Bennett



# ISES, AND BEAUTY



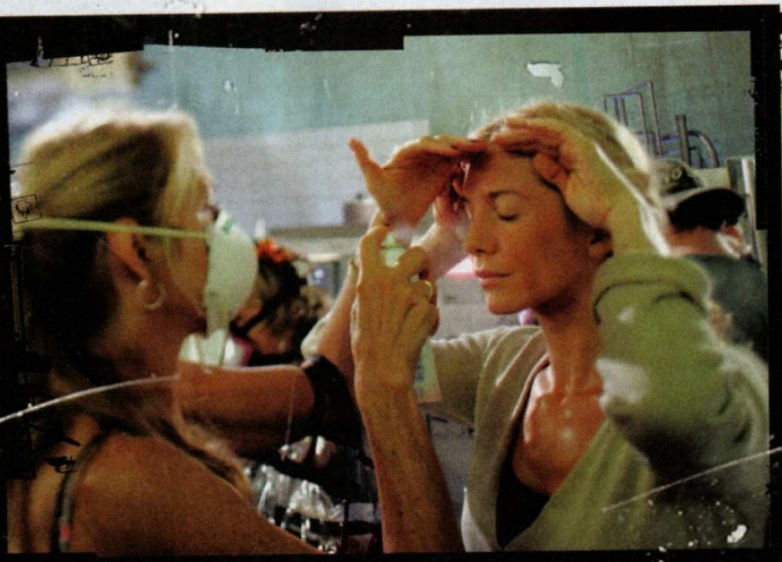
# THE OTHERS



In the controlled chaos of any given *Lost* production day, it's the precision of the production team that makes all the difference. Five years into the show, each and every crewmember operates as part of a well-oiled machine doing their part to see that the work gets done to the best of their abilities. Without being constantly needed by the director, the department heads just know when they are needed as they hover out of camera range and wait to jump in to adjust a light, slip a prop into place, or tweak a costume

that's looking worse for wear. For Makeup Department Supervisor Steve LaPorte, his eye is always focused on the details of the actor taking center stage. Is a wound looking fresh? Is a scar prominent enough? Is there just enough dust and grime on an island survivor to sell the scene? For LaPorte it's all about making a shot look real and with his trusty bag of makeup tricks, there's nothing that reaches the screen that hasn't passed his inspection.

It's been almost two years since *Lost Magazine* first chatted with LaPorte (Issue #10) to get the details of how his team of talented makeup professionals whip up their own



island magic in the form of fake blood, prosthetics, beauty looks, and even a facial flocker! During our recent trip to Hawaii, we caught up with LaPorte to discuss some of the more challenging elements that the writers have thrown at his team in the last two seasons. From time traveling beards to beach surgery and ugly, bloody mortal wounds, LaPorte has had to create some makeup effect miracles and he tells us exclusively how he makes them happen...

**Season five really shook up the look of the characters as the flash-forwards gave the Oceanic 6 survivors the opportunity to show off some dramatically different looks off the island...**

Yes! The network and the higher-ups definitely wanted to see different looks, which I agreed with. We took our women into a contemporary setting. We've developed a jungle look for the girls – a pretty, yet non-urban look. In a sense, now it's less maintenance with the girls and they feel a little cleaner and done-up. It's basically a contemporary look for the ladies. Yunjin has her high-class businesswoman look. She loves that. The guys have gone to a different look, too.

**Let's go through some of the distinct changes you made in the look of the main characters. Sayid, off island, looks like a suave spy now...**

At the time we established Sayid's look, we were filming on-island stuff, so we shortened his beard just enough so that if I wanted to make it look fuller, I could add a little color under the surface. What we try to do whenever we make a change like that, we slowly and gradually trim things down so there is a gradual change the audience doesn't recognize. We established Sayid's straight hair look in the Berlin flashback. We thought when you are on an island with a moist climate your hair will curl up, so it gives Sayid more of a rugged look. The straight look is more of a stealthy, spy look.

**Ben also has a more sophisticated look on the mainland, too...**

With Michael Emerson we made some changes on his hair. On the island, he had a spiky look. Hairstylist Doreen (Schultz) changed his hair to be more conservative. All the changes in the show are a chance to do different looks on people. We already know them so we can change them a little bit.

**Last season, Harold Perrineau made his long-awaited return to the show as Michael. How did you portray the span of time into his freighter look?**

The last time we saw Michael, he was pretty woolly, with a grown out beard. Harold went away and did another job and then came back with much shorter hair. When we established him back home in the little one-room apartment, a bit distraught, we figured time has gone by so he can look anyway we want. We left this hair short but his beard stubbly. What's funny is that the same day we did all this, they started shooting the mobisodes and they went back to his first days on the island. I had to trim the beard down and lay a full goatee or chin beard and put wigs on him! Then we decided when Michael was on the boat, we wanted more of a rugged look with a little bit of stubble – which helped us in case we did do an island flashback. He was established on the island with a goatee and stubble so it always helps to think backwards on this show.

**Jack really went to some extremes with his cleaned up look and then his drunken mess look. Will that gnarly beard be back again?**

With Matt, for now, we're done with his beard. I like to make the stuff on Matthew as simple and straightforward as possible so it doesn't require a lot of maintenance. It frees him up, without me being in his face, to do what he does best. For me, the idea is to sell the idea of what he's going through with a minimal amount of makeup.

**What was one of the biggest makeup sequences you put together for season four?**

In season four, we did a lot of things that required a lot of prep and readiness. We did an appendectomy on Jack. We shot it close and tight but originally it was designed with a full stomach prosthetic so they could come in with a wide master shot and zoom around and walk around people to the cutting of the stomach. I rigged a prosthetic to do that and bleed and suture on cue. A lot of the elements were still used but it just wasn't photographed in a wide shot. ✈



# THE OTHERS



✈ I did a full torso cast of Matthew Fox and worked a couple weekends to make molds. It was similar to what I did for Benjamin Linus' back surgery [in season three]. We make a big, full, mechanical working piece that lays on the actor and wraps around so they can get up and go and do things between takes. They have mobility and they are not trapped inside a large prosthetic all day.

## In which season four episode do you think your team did some of their best work?

*The Constant* was one of the best shows of all time. For Desmond, we had a full wig made for him with very short hair, so it was very hard to conceal his real hair underneath. We then had to fully shave him! And then we had to bring him back and forth. Because we have done flash-forwards and backwards with Ian before as Desmond, we are used to applying the beard and getting a certain look that works. We've kept it a constant length that would coincide with the application of a fake beard later on. We use a flocking machine, which is an electrostatically charged device we put hair into – the same length and color as Ian's – apply some adhesive to his face and the positive charged hair sticks to exactly where we put the glue. Then we can comb it and dress it and trim it from that. There are scenes in that episode where you see him with a fake beard, no beard, and a real beard switched around. There's also a scene where he's crying and his nose is bleeding with a fake mustache.

There were so many delicate continuity problems to deal with in that episode, so it was tough. We also had Jeremy Davies in a full wig. We couldn't cut his beard off, though, because it's very distinctive and long. They chose to keep the beard, so thank goodness for that!

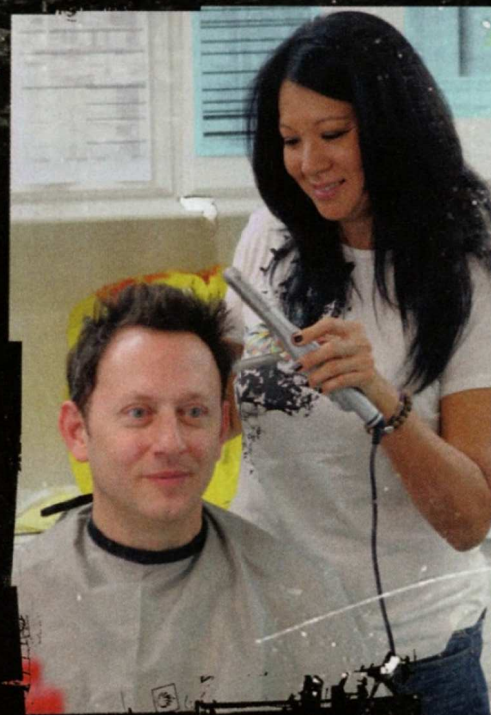
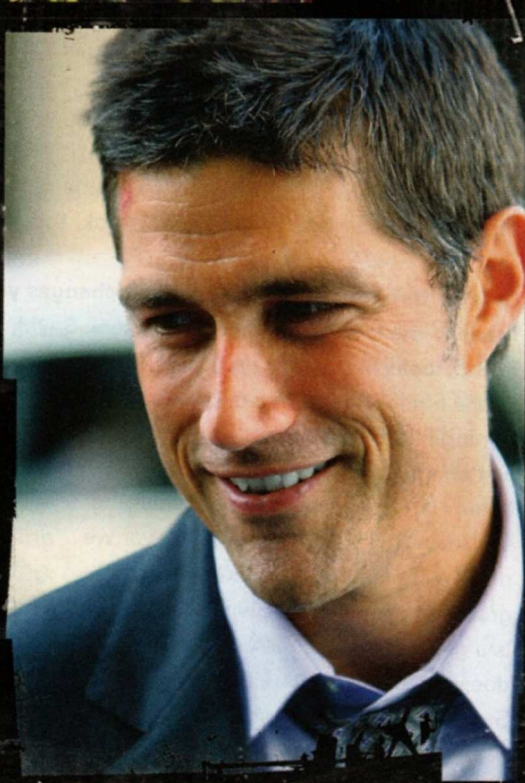
## Do you have any makeup secrets for fans to look out for?

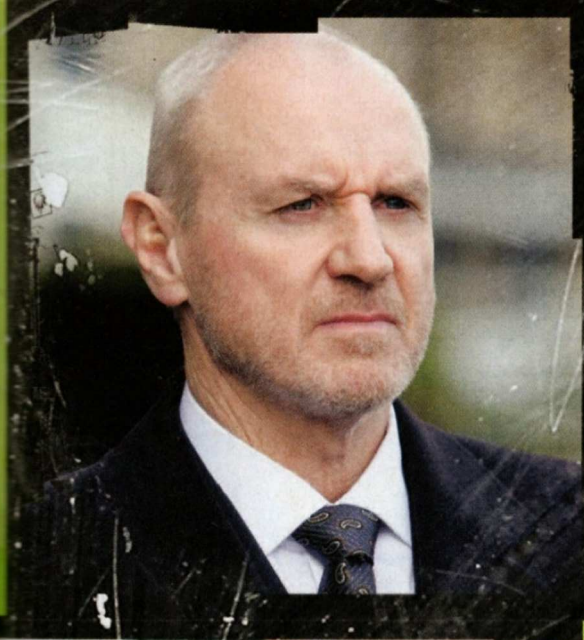
Well, they throw lots of things at us. Martin Keamy's scenes were shot in reverse. He's wandering around looking to kill Ben, but we hadn't shot the fight with Sayid yet. We shot a post fight sequence on the freighter when Sayid comes out of the helicopter post-fight and that was two weeks before we shot the fight! I had to do something to him and make sure he got the same scrapes and scratches in the fight.

We also shot stuff in England with Charles Widmore. Alan Dale had beard stubble in the scene from doing *Spamalot*. We sent Yunjin Kim and Michael Emerson there for a scene and Alan was the way he was. The makeup people there probably didn't know he shouldn't look like that. So now if we have any scenes soon after that [in the timeline], I have to call and tell Alan to grow a beard for a week.

## How did you pull off the dynamic look of Ben in the donkey wheel room to his appearance in Tunisia?

In the finale, Ben flashes to the desert and





had a few scars and dings on him that he had to lose. I didn't want any remnants from the island on his face. It was a whole new look. The frozen tundra look was achieved with a lot of colored bases to make him look cold. In the desert, we had to add a flushed look to show the heat.

**notice there was a bit more boundary-pushing you could do with the makeup effects than in previous years?**

We moved to an hour later in the evening [on ABC] and it seems like we've been able to push things a little more. In the episode where Ben stabs Keamy to death that was a very bloody sequence. It was very brutal. We stood off camera and threw blood on the




**“We established Sayid’s straight hair look in the Berlin flashback... when you are on an island with a moist climate your hair will curl up... The straight look is more of a stealthy, spy look...”**

**What are some of the key lessons you’ve learned over the years about how to manage the crazy makeup demands of *Lost*?**

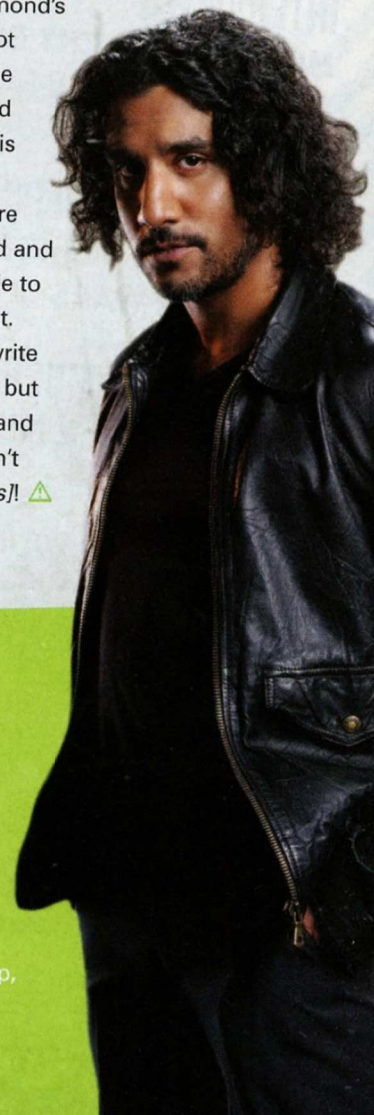
I've learned not to back myself into a corner and not to get too over-the-top and too creative. I learned that with Michael Emerson in the beginning. The first time we see Ben he has an arrow shot through him and they had beaten the hell out of him. But I didn't realize he had a worse beating coming from Sawyer later on in the season! I had to have a big prosthetic, silicon lip put on him when he's being dragged through the forest by Sawyer to make the next beating worse. I've also learned that I can heal people up a little quicker than I have been able to in the past. It works with the audience.

actor's faces. We had a guy whose intestines were hanging out after the smoke monster. It was nasty, but it goes by so fast you barely see it. We had a slit throat and I rigged that with blood tubes to squirt.

One of the coolest gags was when Charlie got shot in the neck with the arrow in Desmond's vision. We shot it from the side of his neck and straight into his neck. I always give them more than they need and they can decide to back off from it. They always write it very graphic but I roll my eyes and know they won't show it [laughs]! 



**Last season seemed to have some pretty extreme sequences. Did you**



## HELICOPTER CALAMITY

Makeup Department Supervisor STEVE LAPORTE explains why the helicopter ocean crash from the season four finale was challenging for his team...

“We not only had to go from the island look, but everyone was injured from the helicopter crash through the discovery and finally the rescue. Emily Katz, my assistant and department head, works mostly with the girls because my hands are full other places and we had different looks for the girls. Evangeline wanted to get some scrapes on her so we did that. Hurley and Desmond get dinged up, too. We were on the spot, working in the water to scrape them up from the crash.”



He was the love of Alex's life... and persecuted by Benjamin Linus for that very reason. After a dissatisfied existence living with the Others, on day 97, **KARL** was shot dead by Keamy's men. Here, we look back over Karl's short and tragic life...

By Zoë Hedges



**A CRUEL  
TWIST OF  
FATE**



**Karl: "What are the people like? From your plane?"**

**Sawyer: "Oh, they're just awesome!"**



## GREATEST HITS (SEASON 3, EPISODE 21)

### Saving grace...

After arriving on the island and having a heart-to-heart with Sawyer, Karl decides to go back for Alex, believing it's worth the risk of being killed by Ben.

Reunited with Alex, he hides from the Others relying on supplies being brought to him by his girlfriend. When Alex hears of Ben's plan to attack the survivors' camp earlier than they had planned, she tells Karl to go and warn the castaways. She insists he helps them because Sawyer and Kate had saved his life. Karl takes Alex's gun and runs to the beach, finds the outrigger and paddles to the beach camp. Once there, he warns them that the Others are coming, earlier than our heroes thought, and gives them his gun as a sign that he can be trusted.

This mission provides a clue as to why Alex loves Karl: he is brave and not afraid to stand up for what he believes in. Obviously disenchanted with the Others from the moment we first meet him, this is the ultimate act of betrayal of the Others by him. If Karl had not got this message to the plane crash survivors, it's almost certain that Ben's henchmen would have killed many of them.

### Room 23...

After Kate and Sawyer escape from the bear cages, they meet up with Alex. She offers them her boat to get off Hydra island if they help her find Karl, her boyfriend. Sawyer, having been helped by Karl in the past, agrees.

They arrive at a small building in the jungle and force their way past the guard, Aldo. Once inside the eerily empty building they find Karl in a room marked "23." Inside, Karl is strapped to a chair and wearing blue illuminated LED glasses. He is sat in front of a large projection playing different images in quick succession, while loud drum and bass music is played into the room. Included in the bizarre montage is a car's speedometer, pictures of Gerald DeGroot and Alvar Hanso, a statue of Buddha, and the words "God loves you as he loved Jacob" and "We are the causes of our own suffering" on separate occasions.



Karl himself has an IV drip in his arm and appears to be heavily sedated, but transfixed by the screen. He also appears to have been left there for some time. Kate, Alex, and Sawyer are horrified by the scene and Kate and Alex rush to free Karl as fast as they can – not only is Room 23 terrifying, but the Others have been alerted to where they are. Kate has to shout Sawyer's name several times to break his trance-like state from watching the film. Eventually they free Karl and drag him outside.

This is perhaps one of the most disturbing Others moments we've seen. Despite the Others making themselves out to be "the good guys," this definitely highlights their sinister side. Presumably these images and music have been put together to form a particular message to the viewer over time – whether it's to send them subliminal messages or to just overload their mind until they submit is unclear. What these messages mean is still largely unknown; for example why is Jacob talked about in the past tense?

After Karl has escaped with Kate and Sawyer (Alex is forced to stay by Juliet because she's told if she leaves with Karl that Ben won't rest until Karl is dead) he groggily repeats the phrase, "God loves you as he loved Jacob" suggesting the brainwashing has had an effect on him.

## STRANGER IN A STRANGE LAND (SEASON 3, EPISODE 9)

### Inside information...

When Karl is safely ashore on the main island he opens up to Kate and Sawyer. He tells them about living with the Others – something nobody knows about at this point. He tells them that the Others normally live on the main island at the barracks and that they only go to the Hydra station island for special projects. He doesn't expand on what these projects might be, but it is now known that Michael's son, Walt, was held in the same brainwashing facility that Karl was. He also tells Kate and Sawyer that the kidnapped tailies have now been given a better life than they were living. It is unclear what this means and whether this is part of his indoctrination – it certainly sounds like Others' speak.

Karl is interesting for this very reason: he provides a new insight into the Others' way of life because he is not as taken with it as most of the tribe are. He seems, for whatever reason, to be able to take a step back and not be overwhelmed by what appears to be a pretty claustrophobic society.



**Karl:** "Keep your mouth shut, Mr. Linus."  
**Ben Linus:** "Karl. Now if you're going to sleep with my daughter, I insist you call me Ben."

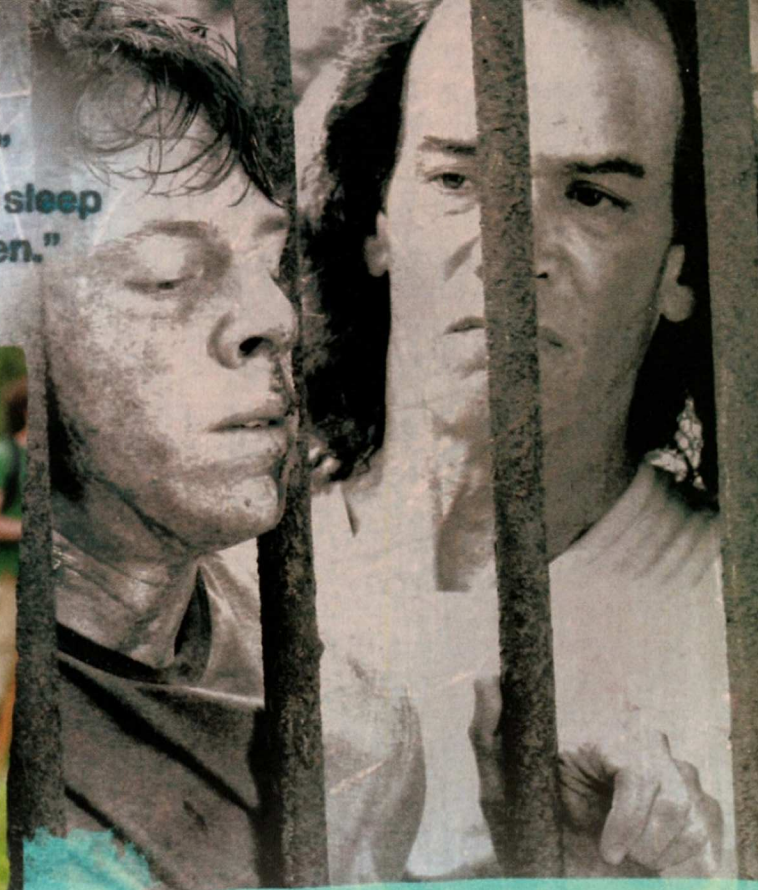


## THROUGH THE LOOKING GLASS (SEASON 3, EPISODE 22)

### Daddy's girl...

It is inferred right from the beginning of Karl's arc that Ben disapproves of his relationship with Alex. However, as with most things Ben does, it's an absolute obsession for him. In a cruel and cold-hearted way Ben tries to keep Alex and Karl separate, despite the fact they're apparently childhood friends. Juliet infers that Ben will stop at nothing to keep them separate – even if that means killing Karl.

During the confrontation between Jack and Ben at the radio tower, Ben reveals why he doesn't want Alex and Karl to be together. He's protective of Alex and doesn't want her to get pregnant. Pregnancy on the *Lost* island is something that will almost certainly lead to death. While Ben's means don't necessarily justify his ends, it is perhaps a little more understandable what he put both the young Others through to keep them apart. On the other hand, it highlights just how clever and controlling Ben is – he didn't discuss this with Alex or Karl or give them any justification in the past, perhaps because he possibly doesn't think he owes them any explanation. †



## OTHER KARL MOMENTS

Here are some other places Karl popped up...

- He helped Sawyer escape from the bear cages that they were originally locked in together. Sawyer did escape, but his freedom was temporary when he was returned to the cages and Karl was shipped off to the brainwashing facility. This went some way to making Sawyer trust Karl later on (*A Tale of Two Cities*).
- Karl and Alex joined the castaways after Jack radioed the freighter and celebrated the fact that they would also be rescued, and free to live together without Ben's interference. After this, Karl and Alex were forced to choose between Locke and Jack's team and went back to the barracks (*The Beginning of the End*).
- While resting, Ben riled Karl by talking about his relationship with Alex. Karl turned a gun on Ben but he was persuaded to calm down by Sawyer (*Confirmed Dead*).
- When Ben told Alex to go to "The Temple," Karl was allowed to accompany her. This was perhaps an indicator that Ben had finally accepted Karl and Alex's relationship (*Meet Kevin Johnson*).
- On the way to The Temple, Alex, Rousseau, and Karl stopped for a drink. Karl then told Alex he had a bad feeling just as a bullet tore through his water bottle. A moment later, Karl was shot through the chest by Keamy's mercenaries. It seemed particularly cruel that he was killed just when Ben seemed to have accepted him (*Meet Kevin Johnson*).
- Sometime after Karl's death, Miles was walking through the jungle when he found Karl's body in the undergrowth. Karl had been buried in a shallow grave either by the elements or Keamy's men (*Something Nice Back Home*).

**Will we see much of Desmond with this huge shake up this year?**

I don't know what's coming up. But to me, I don't mind not being on the show every episode. As long as I have a good scene, I'm much happier with that than lots of screen time *[smiles]*.

**Did you expect the writers would go this route with your character for this season?**

No! The timeline is going to be a huge part of the show and we are going to be jumping all over the place.

**Are you excited about where they are taking the show with the alternate timelines?**

Yeah, before it was a show that encompassed so much – and now we are very sci-fi.

We'll be checking in for a long fireside chat with him in an upcoming issue of *Lost Magazine*, but while taking a break from filming his key scenes in the season five opener, **HENRY IAN CUSICK** talked exclusively about Desmond's return...

Words: Tara Bennett

**Is that leap for the show kind of scary for you?**

Of course, there is concern. But I'm a fan of sci-fi, so from that point of view, I know that I will enjoy it. Will we keep our core audience? I think our audience has been with us this long they'll be with us for the final two chapters.

**Was it tricky for you to have to go back to 'old Desmond' for the beginning of this season?**

Well, I do want to move forward – because I do want to know what's going on with the story. But it all depends on the scene – if you go back in time and something new is discovered, of course that will expand everything.

**How did you find the time jumps and order of events that unfold this season?**

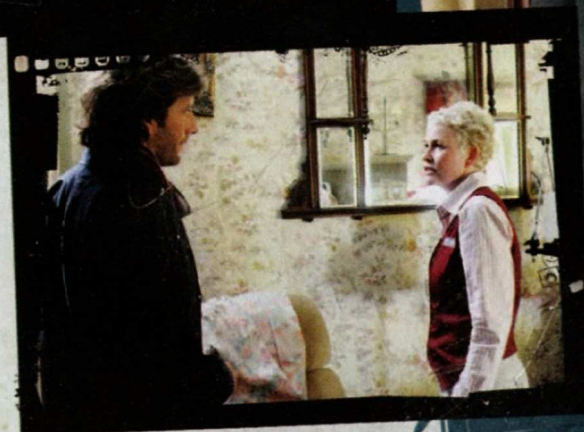
I'll admit it – I got confused by the timeline *[smiles]*. But I worked it out that [hatch-mate] Kelvin Inman is still around because Desmond [in the scene on the island with Faraday] still believes that the

# TIME AND

**“If you go back in time and something new is discovered, of course that will expand everything...”**



air is contaminated and he only discovers that after Kelvin is dead. I watched season two's opener out of curiosity, really, because it's only a short scene with me in the Hazmat suit again for season five. I wanted to see what kind of state I was in when I first met John Locke. And what was interesting is that I was a lot calmer. Desmond's gotten a lot more anxious, but when he first met John Locke he was a lot more low-key. He wasn't as excitable. 🔥



# TIME AGAIN...

BY THE FIRE



# BACK FROM THE EDGE

His wife, Sun, and *Lost* fans across the world were wide-eyed and shell-shocked when the freighter exploded in the season four finale... with Jin still on the deck. So it was with huge relief and loud applause that Jin returned to the island – a little scorched and battered, but ready for action – when he surfaced near the young Rousseau’s team. **DANIEL DAE KIM** talks exclusively about the freighter’s detonation and season five so far...

Words: Tara Bennett

# BY THE FIRE



At the end of season four when Damon and Carlton had the freighter blow up with Jin on it, did you have any fear that you weren't going to be needed in season five?

There has always been fear. As long as I've been on this show there has always been fear of me losing my job.

From season one when he was a character that some people disliked, so I was concerned that I might get written off the show to make room for other characters. I was concerned to the point where everything I bought in Hawaii I kept the boxes – so I still have the box for the television I bought back in season two [laughs]!

Yeah, there is always that fear. But that being said,

as we come to our final season it becomes a little bit more okay as I feel like I've gone for the ride so long. Don't get me wrong, I'd love to see it all the way to the end and I hope that Jin has a significant role to play in the ending of the series, but I'll appreciate whatever time I have on the show.

**From the perception of a domineering man to now a very sympathetic hero and husband, Jin was really deconstructed and then rebuilt in the span of four seasons. How are you playing Jin this season – is he broken or hopeful?**

The experience I'm having as an actor is very similar to the experience that I'm having as a character, in that both are ✈



**"I've almost taken to ripping apart my scripts and piecing them together according to what era of time each character is in..."**





# “Underneath all Sun and Jin’s problems, there is a solid foundation of love...”

very confused [laughs]! I think his intention is to find Sun, but I think he is also trying to figure out what is going on in the island. He reconnects with friends in *This Place Is Death*, but initially it was all about sorting himself out with “where am I... and when am I?”

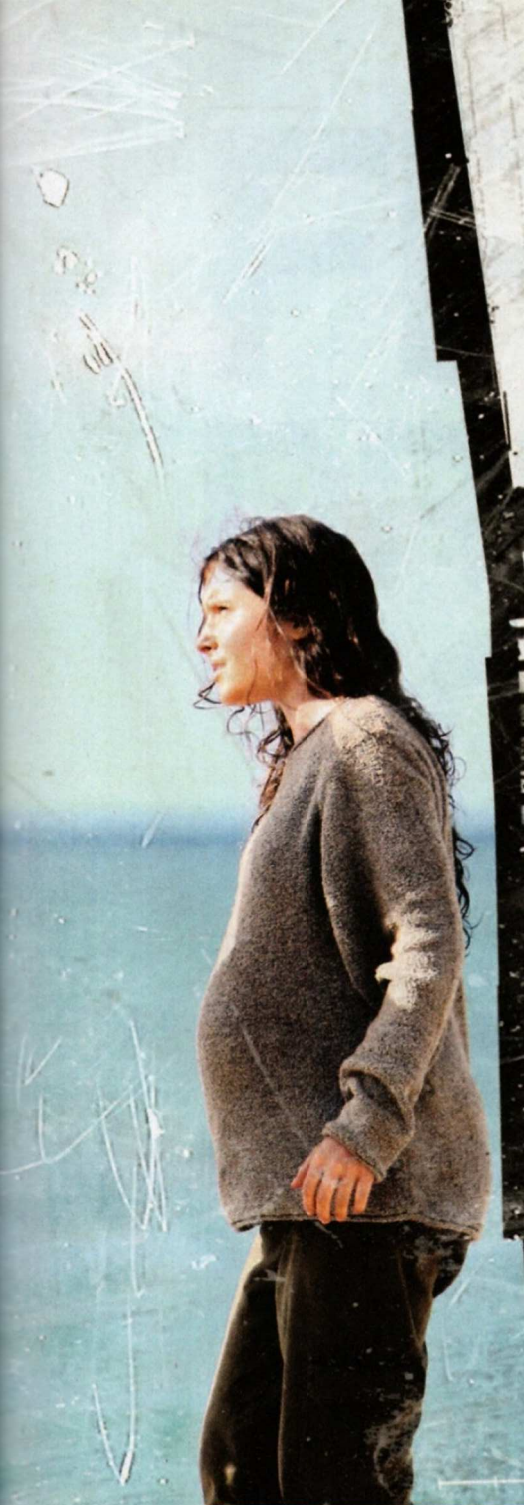
It’s interesting when you compare Sun and Jin’s personal story arcs, because at this point they’ve flip-flopped from where they started. Jin is very sympathetic while Sun is rather hardened and domineering. When and if they meet again, do you think they will have a hard time connecting again?

That’s a really good question and there are parts of me that thinks that drama is conflict, so there always needs to be something they are working on to keep the characters interesting. That said, I would like them to find a place of peace in their relationship just because their history has been so tumultuous. I think they deserve it, because underneath all Sun and Jin’s problems, there is a solid foundation of love.



**When Jin returned to the island after the freighter explosion, did you have any conversations with the producers about who Jin’s constant might be?**  
It’s was a question I thought about hypothetically, but it wasn’t a reality for him. But when I made my choices as an actor I kept that in mind.





Prior to Jin returning to the beach, the main group on the island was skipping together as a group. Were you confused as to why Jin wasn't flashing with them?

There doesn't seem to be a rule about who flashes or how, as far as Jin knows... so no.

One of the things the producers like to do is change up the cast dynamic every season by clustering the core cast differently and/or splitting up characters that have joint histories. That's obviously the case with Jin this year, so did it make this complicated season even more complex for you as an actor?

It's interesting because everyone is going through that same experience. Right now the cast is separated into groups. We don't see the other actors who have other storylines so it's a common experience, but it's also a good one. It means we get time off. It's nice to get breaks and check in with people. When we see each other on set again, it's like seeing old friends, so it's got that spirit when we work together now.



How did you tackle keeping the season five structure clear in your head?

It's interesting because all of the actors have taken a different approach to it. Some actors have stopped reading storylines that don't apply to their character and there's a lot of merit to that. I have chosen to take the opposite approach and that is... I read everything *[laughs]*! I feel like it's important to know what the fabric of the show is and the overall tone. It helps me understand where I fit into the show vis-à-vis everyone else. It's been really helpful to me, but that said, it's been really difficult to keep track of all the different storylines! I've almost taken to ripping apart my scripts and piecing them together according to what era of time each character is in. Who knows – by the end of the season – I may have to do that. 🔥



## WARNING BELL

DANIEL DAE KIM reveals how *Lost's* producers broke the news about freighter's explosion...

"They picked up the phone and called me and I really appreciated that because otherwise I would have read it and called them *[laughs]*! That's not as ideal. What it enabled me to do was when the script came out and I saw what happened to Jin I was able to say 'Cool!' instead of just 'What?!'"

**THE FIRE**



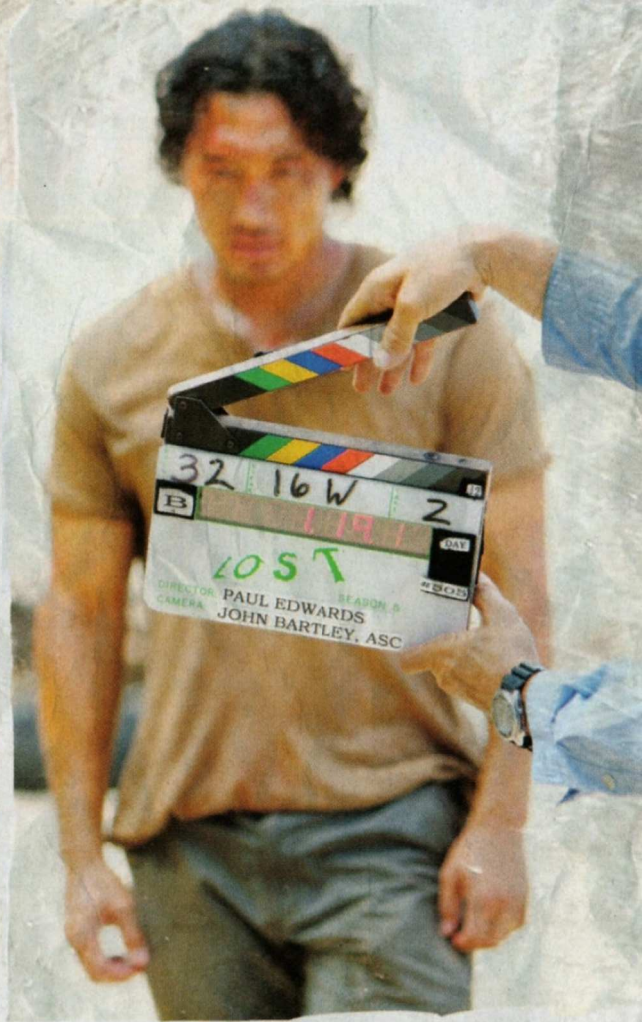
# FROM DRIFTWOOD TO DHARMA

Some fans thought he might be dead... everyone hoped he'd make a heroic return... and in the closing moments of *Jughead*, floating lifelessly in the sea, he awoke, back on the island. To celebrate **JIN-SOO KWON's** dramatic return to *Lost*, we're taking you behind-the-scenes of **DANIEL DAE KIM's** first days of shooting season five, with exclusive photography from **MARIO PEREZ...**

Compiled by Paul Terry









Cruel bully, or a tortured, grieving husband? One thing's for sure, **DANNY PICKETT** made Sawyer's life hell during his stay with the Others. Pickett was shot dead on day 73 by Juliet. Let's look back at his most memorable moments...

By Zoë Hedges

# FROM GRIEF TO RELEASE



## EVERY MAN FOR HIMSELF (SEASON 3, EPISODE 4)

Do you love him...?

Pickett's main devotion in life – apart from the Others – was his wife, Colleen. When Sun shoots Colleen, Pickett rushes to her side only to be removed from the operating room while Jack operates on her. Angry and desperate, Pickett goes to Sawyer's cage and begins to beat him in front of Kate. As he beats him, Sawyer doesn't fight back.

All the while Pickett is demanding Kate tells him that she loves Sawyer. By this point Sawyer's face is badly damaged, having received some hefty blows fueled by Pickett's rage. Kate is horrified and eventually gives in and says, through sobbing tears, that she does love Sawyer. Pickett then leaves them as Kate hugs Sawyer through the bars.

Sawyer is often the outlet for Pickett's frustrations, and receives very bad treatment from his jailer. While it's not outwardly voiced what Pickett's reason is for targeting Sawyer, it appears he resents Sawyer and Kate's close relationship. This brutal scene shows Pickett for the cruel and twisted man he is, but on the other hand shows his despair, albeit through misplaced anger towards Sawyer, at potentially losing a wife he must love very much. He seems unable to control his rage, and lashes out frequently, developing an intense rivalry with Sawyer (who is defiant by nature, particularly towards Pickett).

The reason this scene is even more telling is that through Pickett, Kate is forced to say she loves Sawyer because she fears otherwise Pickett will kill him. Whether or not Kate is being honest – she is a seasoned liar after all, especially when in a tight spot – her fear and willingness to be vulnerable to save Sawyer is one of the rare times we see Kate being true to herself and her feelings, and it's all because of Pickett.

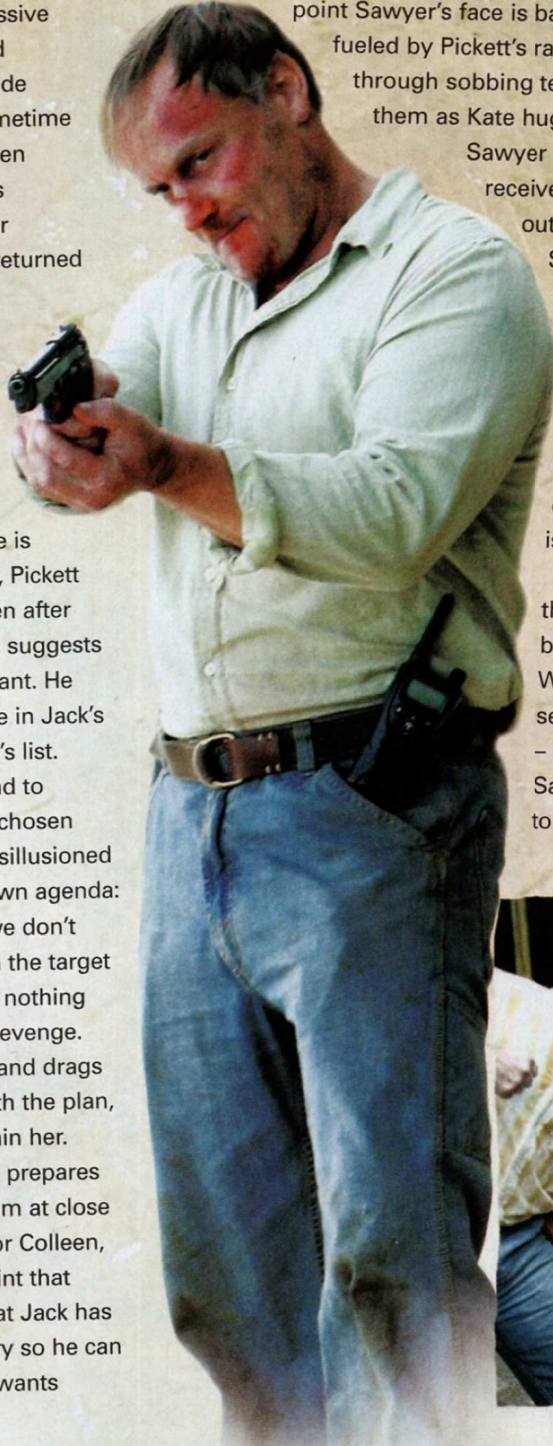
## I DO (SEASON 3 EPISODE 6)

Fueled by revenge...

Pickett has not finished with his passive aggressive slow torture of Kate and Sawyer, despite having already made Kate confess to loving Sawyer. Sometime after Colleen's death, Sawyer is taken to the quarry to work and on Kate's insistence, she goes with him. After a day of hard labor, they are both returned to the bear cages and Pickett tells Sawyer he should say his final goodbyes to Kate. His threat may have been a catalyst for Kate and Sawyer sleeping together, finally cementing their passionate yet stubborn relationship.

Later in the day, while everyone is focused on Jack operating on Ben, Pickett seizes his chance to slip away. Even after his friend and fellow Other, Jason, suggests he shouldn't kill Sawyer, he is defiant. He tells Jason that Ben just put his life in Jack's hands, who wasn't even on Jacob's list. Previously, everyone had been lead to believe Jack was one of Jacob's "chosen ones." Clearly, Pickett is feeling disillusioned by Ben's leadership and has his own agenda: to make Sawyer pay – for what, we don't know. It seems Pickett has chosen the target of his rage and grief, though, and nothing will stand in his way of enacting revenge.

Pickett goes to Sawyer's cage and drags him out while Jason complies with the plan, holding Kate at gunpoint to restrain her. Pickett forces Kate to watch as he prepares to execute Sawyer by shooting him at close range. He tells Sawyer, "This is for Colleen, you son of a bitch." It's at this point that Friendly radios him to tell him that Jack has deliberately injured Ben in surgery so he can hold him hostage, and that Jack wants Sawyer and Kate set free.



**Kate: "You expect me to work in this dress?"**  
**Pickett: "Well, it's up to you. You can take it off if you want."**

# [About to kill Sawyer]

# “This is for Colleen, you son of a bitch!”

## NOT IN PORTLAND (SEASON 3, EPISODE 7)

**Killed by a traitor...**

Kate and Sawyer use Friendly's radio message as a diversion to attack Pickett and Jason. They knock them unconscious and lock them in the cages. Once they recover and are released by the Others, Pickett and Jason lead a determined man-hunt for Kate and Sawyer, despite Juliet (who is probably more senior inside the Others) telling them to let them both go.

Pickett finds Aldo has let Alex, Kate, and Sawyer take Karl from the holding facility and gets angry. Later, he finds Alex helping Kate, Sawyer, and Karl into a boat to escape the Hydra island. Pickett aims his gun at Sawyer to shoot him, when Juliet calls his name. As he turns around, Juliet shoots him twice in the chest and he dies there on the beach.

Pickett, even in death, is a foil for other people. He made Sawyer, who normally is a macho alpha male, look vulnerable and victimised, and forced Kate to admit her feelings for Sawyer. He provided a reason for the pair to grow closer due to the intense situation they were in and in doing so, Kate grew apart from Jack – a love triangle that rumbles on into season five. In his shooting, Pickett forced Juliet's hand and brought Juliet's true allegiance to the surface. Juliet's motives in season three were not at all clear – was she a mole or had she truly defected to the castaways? With the action of shooting Pickett, Juliet moves closer to our heroes and further from the Others as it's been stated previously, in the Others' community, that killing one of their own is an action that isn't taken lightly... †



## OTHER PICKETT MOMENTS

**Although he might not have been leading the action, Danny Pickett has been around a lot more than you might think. Here are some other times we've seen him brooding...**



- It was Pickett who distracted Michael by peeing on a tree, when Friendly took Michael by surprise and captured him. When Michael broke free of Friendly, Pickett recklessly tried to shoot him. Friendly had to reign him back in, reminding Pickett that they needed Michael alive (*Three Minutes*).
- When Friendly was meeting with the castaways' hunting party, Pickett and Alex were hiding in the woods nearby with their hostage, Kate. When Friendly asked Alex to bring Kate out, Alex begged Pickett to do it instead, which he did (*The Hunting Party* and *Three Minutes*).
- At the Others' fake primitive village, Pickett was under the orders of Bea (who, at the time, was referred to as Ms. Klugh). He took a blood sample from Michael – it is still unclear why. He also brought Walt to Michael so they could talk, but had to remove Walt when he said too much (*Three Minutes*).
- Perhaps foreshadowing what was to come, Pickett kicked Sawyer in the stomach when he insulted Friendly on the Pala Ferry dock, after Sawyer, Kate, and Jack were captured (*Live Together, Die Alone*).
- Pickett was revealed to have a wife, Colleen, in season three when he was seen giving her a kiss and telling her to be careful before she set out on a mission. This was the last time he saw his wife alive (*The Glass Ballerina*).
- Pickett wasn't the greatest boss at the quarry. He was apparently in charge of Kate and Sawyer while they worked breaking up stones. He yelled at Sawyer for listening in to his conversation with Colleen, and later tasered and beat him again, as well as taking out his aggression on Kate. Sawyer tried to escape with Kate from the quarry, which only further incensed Pickett and escalated his dislike and anger towards Sawyer (*The Glass Ballerina*).
- At Colleen's funeral, the first Others' funeral shown, Pickett knelt over her coffin and wept. Taking place on the beach, they then put the coffin on a pyre and it was sent adrift into the ocean (*The Cost of Living*).

**BEYOND  
THE HATCH**

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# A DIFFERENT ISLAND VIEW

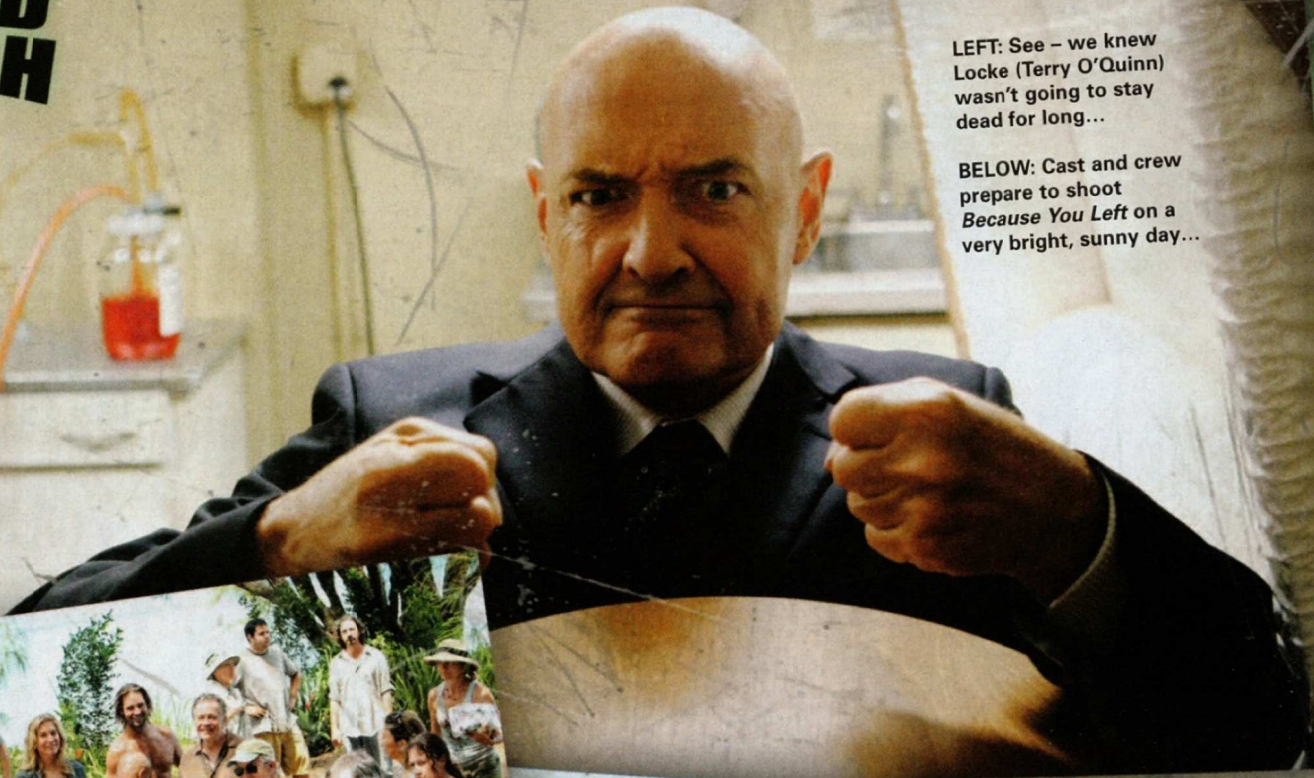
Courtesy of *Lost* Set Photographer **MARIO PEREZ**, we thought we'd round off this special 100-page Mid-Season Special of *Lost* Magazine with a very special retrospective look at season five so far. Get ready for laughs, beautiful scenery, technical wizardry and, um, men in tiaras...

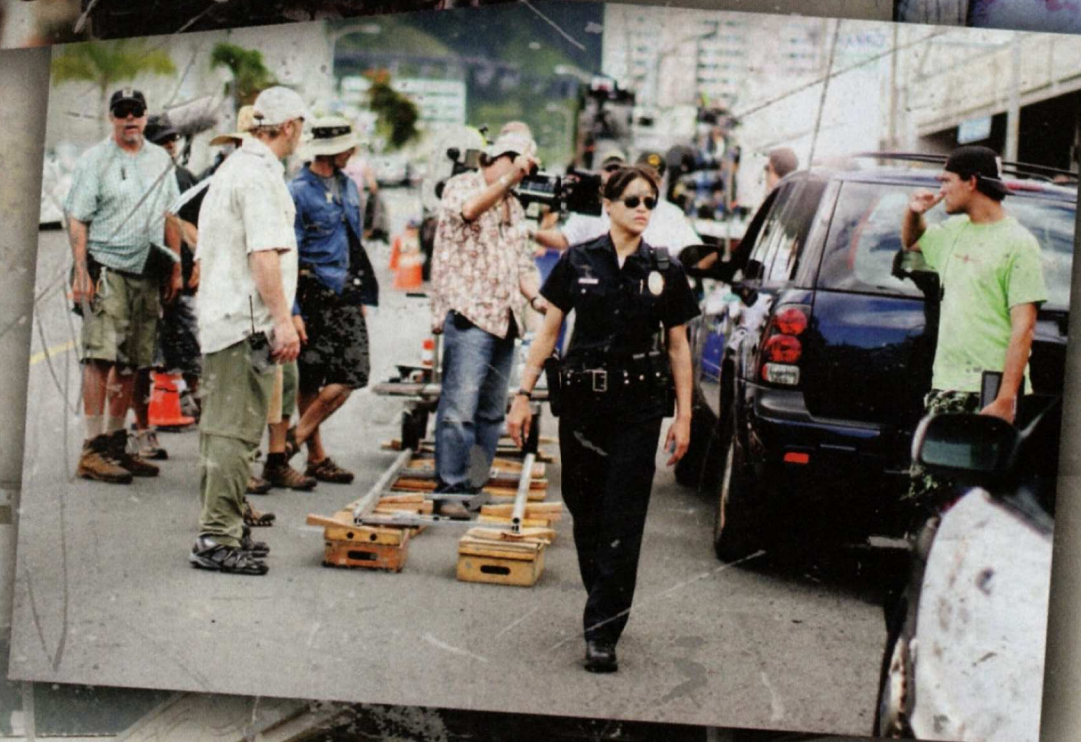
**Compiled by Paul Terry**

# BEYOND THE HATCH

LEFT: See – we knew Locke (Terry O’Quinn) wasn’t going to stay dead for long...

BELOW: Cast and crew prepare to shoot *Because You Left* on a very bright, sunny day...





THIS PAGE: The return of a familiar face – Ana Lucia turning up to give Hurley some advice – meant actress Michelle Rodriguez needed to guest star in *The Lie...*  
LEFT: Michelle Rodriguez and director/executive producer Jack Bender...



# BEYOND THE HATCH

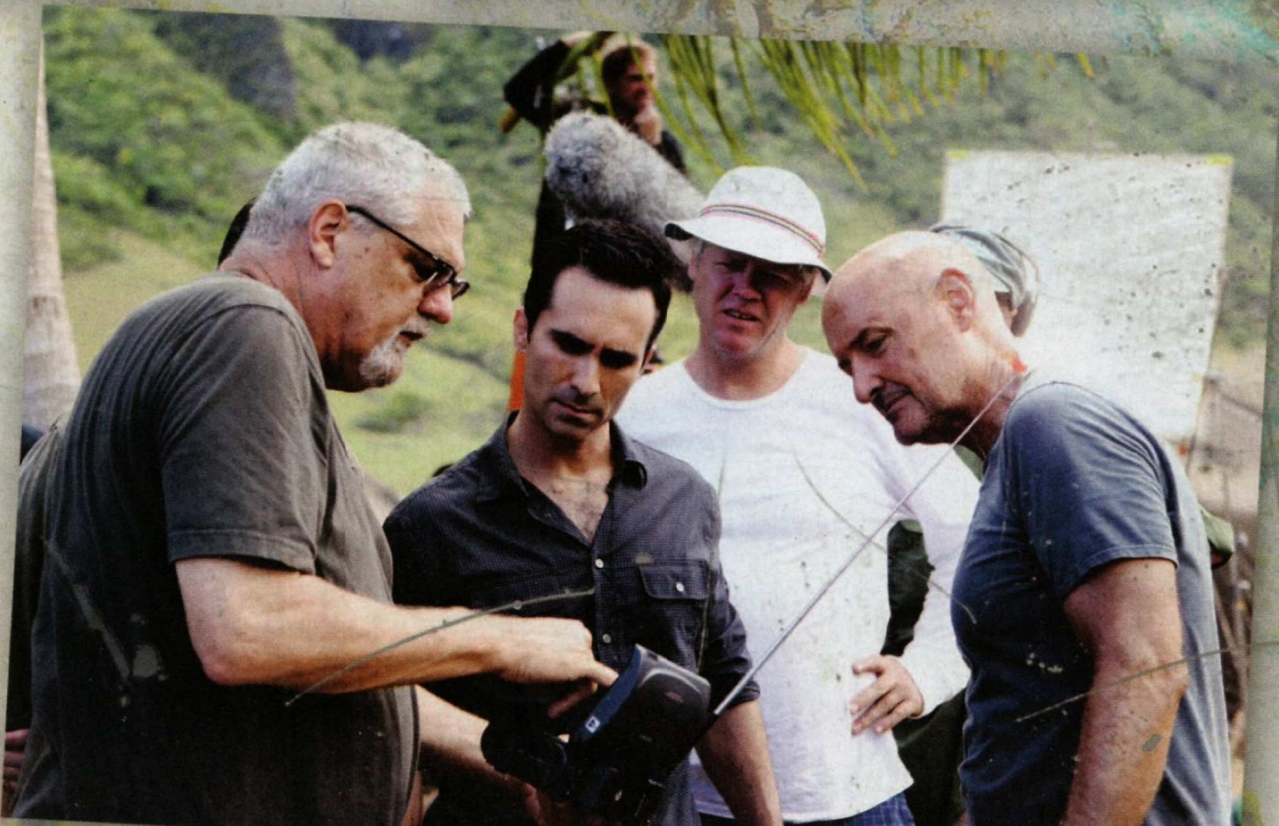


**TOP:** Henry Ian Cusick (Desmond) breaks from character to take five...

**TOP RIGHT:** Look at the size of that camera crane...!

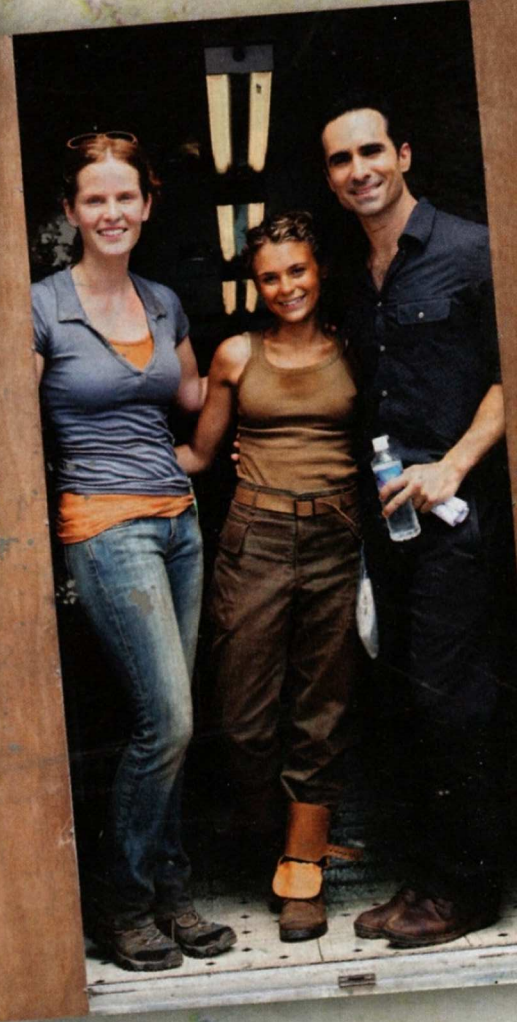
**MIDDLE:** Jeremy Davies (Faraday) and Ken Leung (Miles) take part in *Lost*'s tradition of wearing tiaras on Tuesdays for... Tiara Tuesday! Don't they look cute...

**RIGHT:** Nestor Carbonell (Richard Alpert) and Terry O'Quinn (Locke) prepare for their next scene...



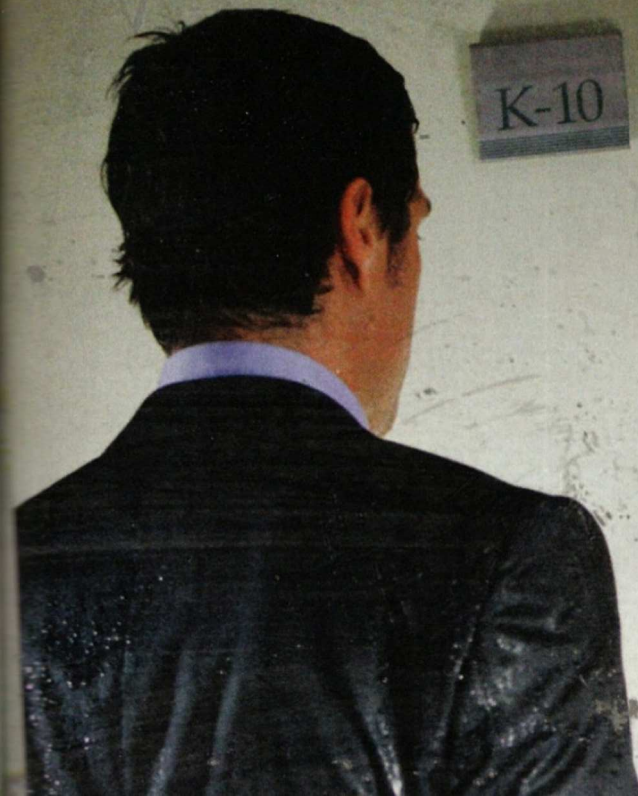
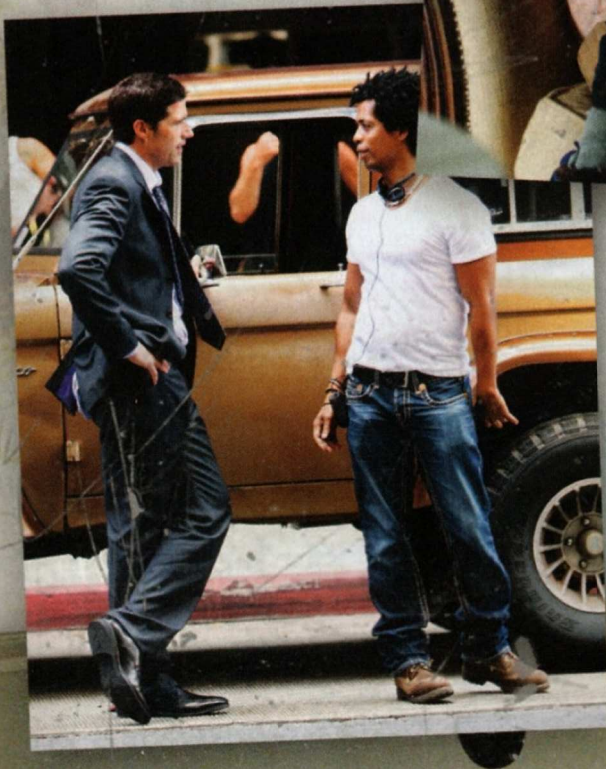
RIGHT: Evangeline Lilly (Kate) laughs with young actor William Blanchette (Aaron)...

BELOW: Director Stephen Williams discusses Matthew Fox's (Jack) next shot...



RIGHT: Rebecca Mader (Charlotte), Alexandra Krosney (Ellie), and Nestor Carbonell (Richard Alpert) hang out...

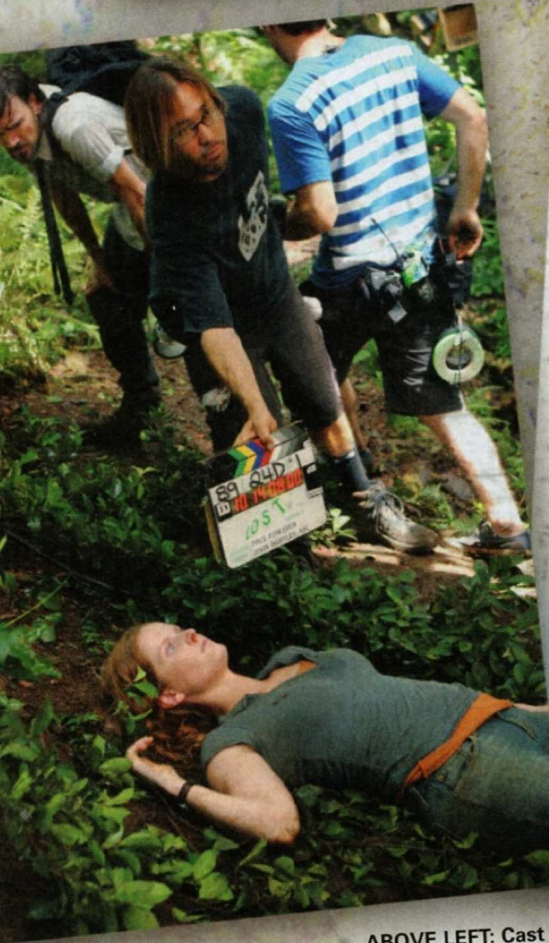
BELOW: Matthew Fox (Jack) gets ready to face Claire's mother in *The Little Prince*...





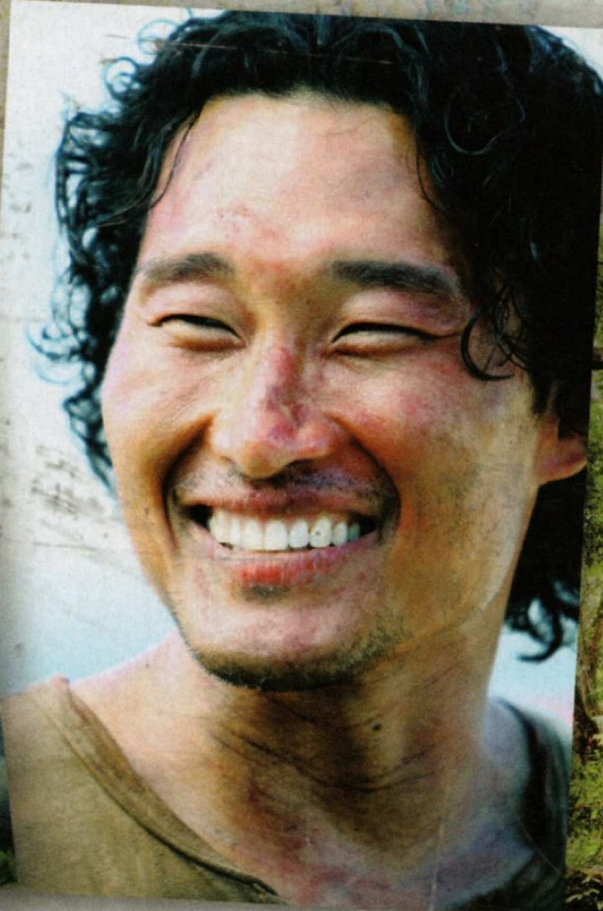


ABOVE: Josh Holloway (Sawyer) rocks out with what looks like an F#...



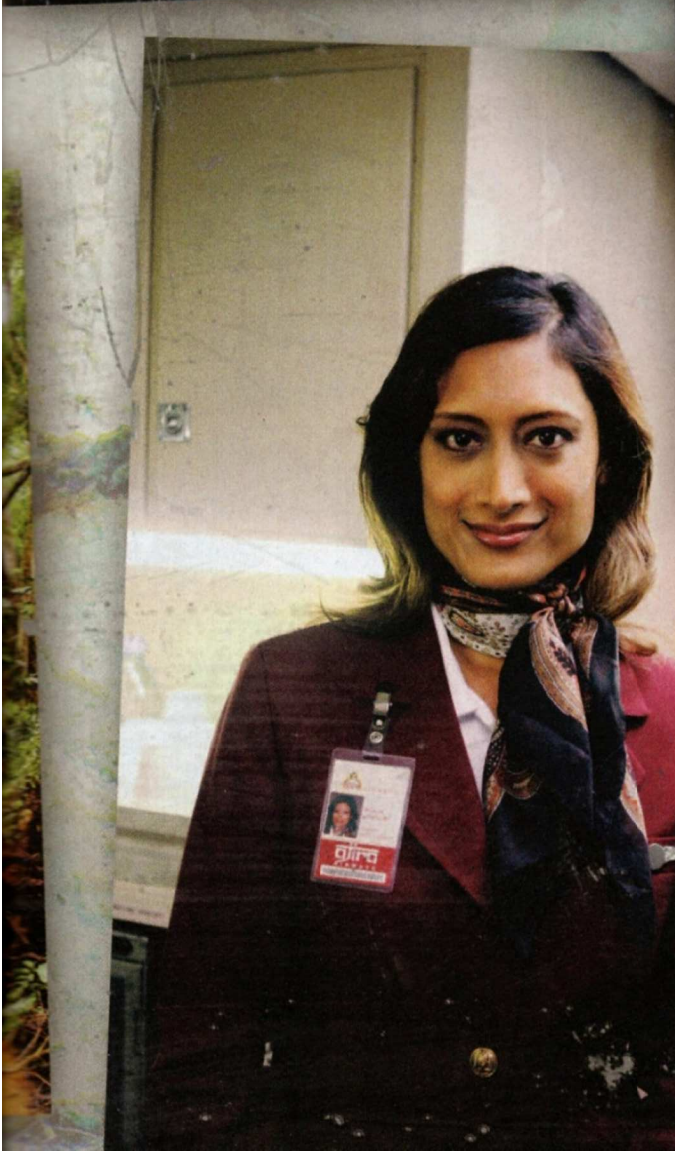
ABOVE LEFT: Cast and crew dry their eyes and get ready to shoot Charlotte's death scene...

ABOVE: Daniel Dae Kim (Jin) is clearly very happy to be back...



RIGHT: One of the breathtaking locations for *This Place is Death*...



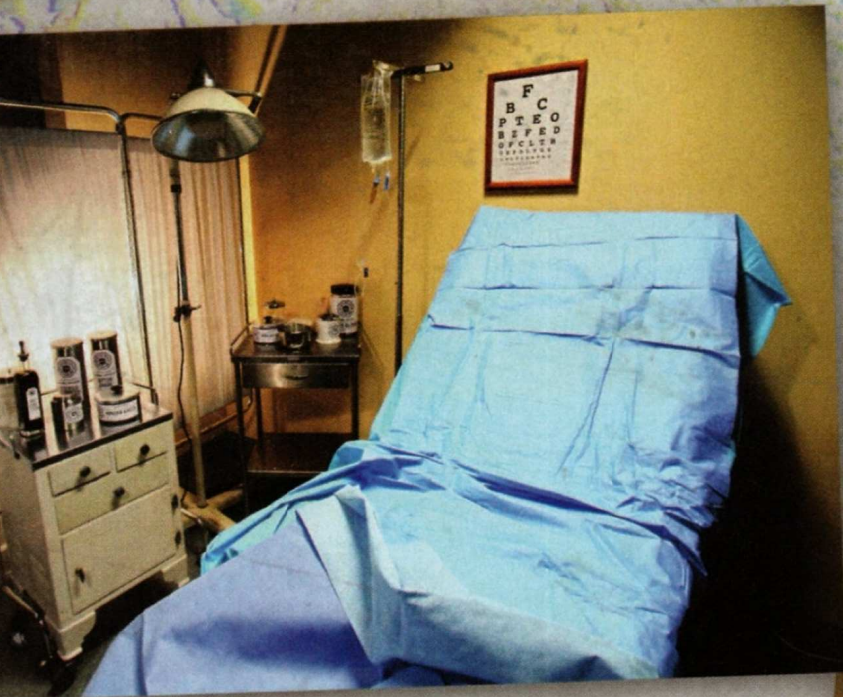


**TOP LEFT:** Hurley (Jorge Garcia) boards Ajira Flight 316...

**TOP RIGHT:** The plane set for the episode 316...

**MIDDLE:** Welcome to the Lamp Post...

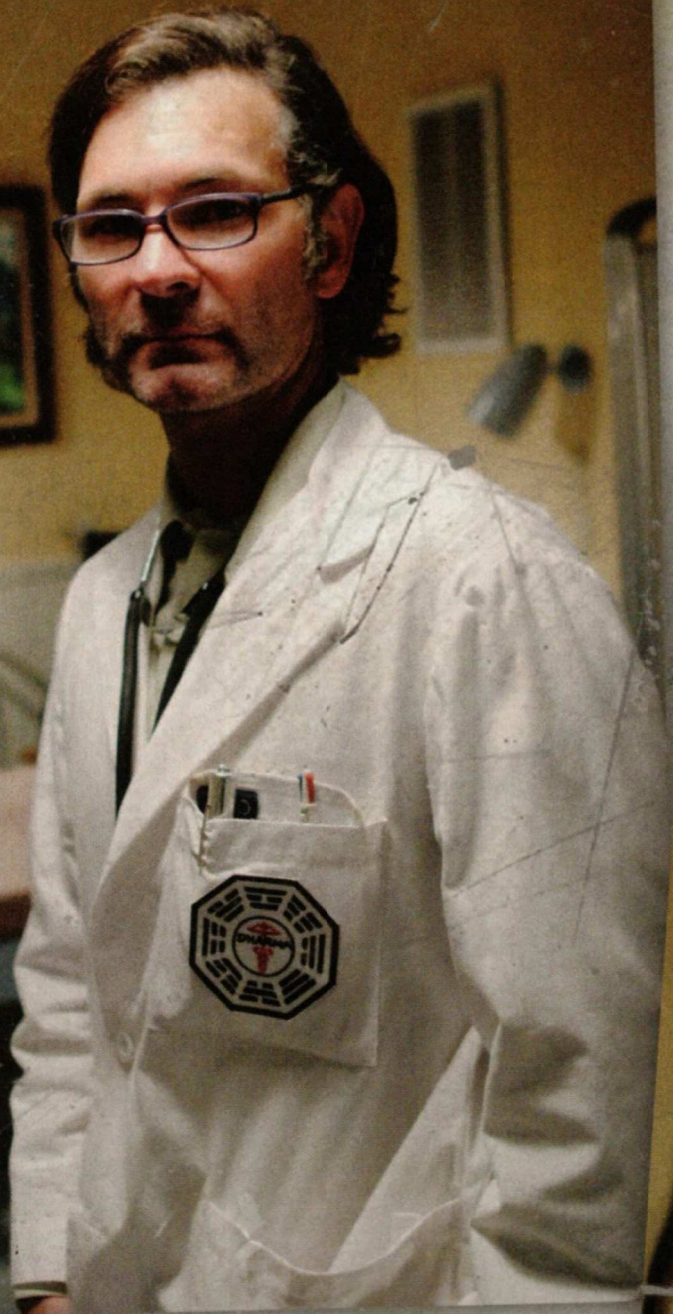
**LEFT:** Actress Kavita Patil (Flight Attendant Rupa Krishnavani), preparing for her scenes in 316...



TOP: Elizabeth Mitchell (Juliet) and Reiko Aylesworth (Amy) on the set of *LaFleur*...



THIS SPREAD: More production shots from *LaFleur*...







# Black Box

Oceanic 815 Flight Recorder





# Black Box

Oceanic 815 Flight Recorder

## “CHARLOTTE, YOU HAVE TO HOLD ON...”

We love our Black Box Recorder. Why? It contains exclusive script extracts from every *Lost* episode, revealing how they were written prior to shooting. For this 100-page Mid-Season Special, we thought we'd take the time to rewind to this fantastically acted and directed sequence from *This Place is Death*, including photography from scenes where Charlotte began to fade before her friends' eyes...

EXT. JUNGLE - DAY

CHARLOTTE. In Faraday's arms as he wipes her face with the wet rag. And she's COUGHING now.

And as she coughs, BLOOD trickles out of her mouth in a greater amount. There's no question now. She's DYING. And she knows it.

FARADAY

Charlotte, you have to hold on.

COUGHCOUGH. She tries to brave. But seems RESIGNED --





CHARLOTTE

Dan...

It's hard for her to speak. Faraday lifts the rag and sees it's SOAKED with BLOOD. He's losing her.

FARADAY

Stay with me. It's gonna be okay.

Charlotte eyes widen. Confused. She sure doesn't feel okay. Faraday speaks quickly. Urgently. Every second is precious.

FARADAY (CONT'D)

I've got a plan. When... When we were back at the hatch -- I talked to Desmond. I told him to find my mother.

And that causes Charlotte's mind to REEL.

FARADAY (CONT'D)

She can help us, Charlotte. She will help us.





# Black Box

Oceanic 815 Flight Record

And that surprising explanation shocks Charlotte. She summons the strength for a few more words.

CHARLOTTE

How... is your mother going to help us?

Faraday opens his mouth, about to explain WHEN --

Charlotte COUGHS. And it sounds BAD. REALLY BAD. More blood comes out. Faraday dabs her face with the rag. And we feel his FRUSTRATION -- nothing he is doing is helping.

She looks at him. Weak. Eyes losing their light...

FARADAY

Charlotte...

And just as she looks about to expire. She squeezes his hand. Looks up. Like she's in another place.

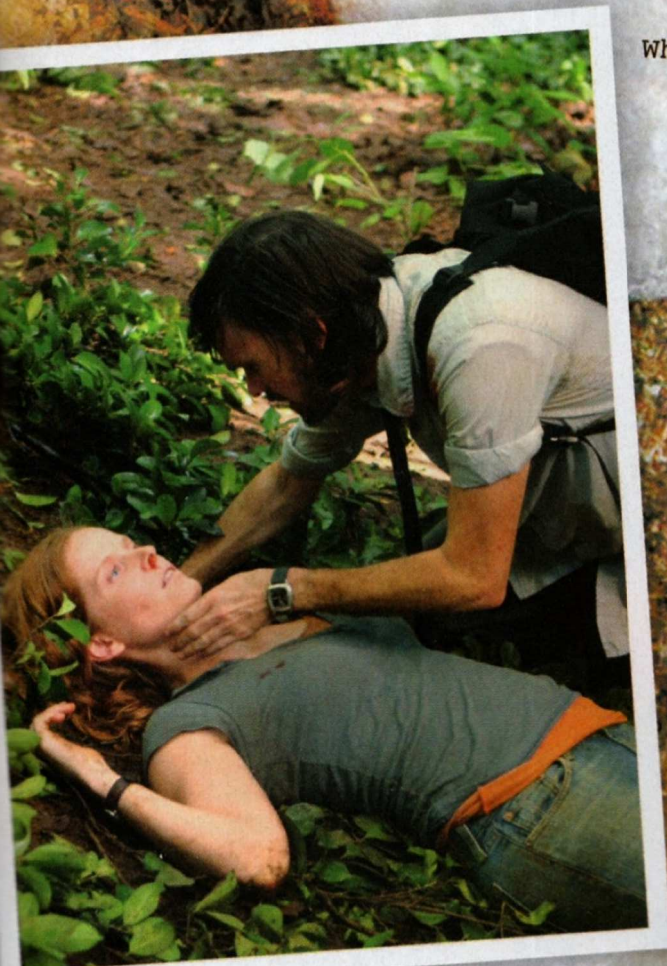


Almost childlike. Her voice is soft and weak. Faraday leans in close. Feels her weakening breath as she MUMBLES --

CHARLOTTE  
...I'm not allowed to have  
chocolate before dinner...

And that makes to Faraday. He pulls back from her lips. Looks at Charlotte's face. Confused.

FARADAY  
What?



And then he sees it. Her eyes are VACANT. Charlotte is dead. HOLD ON FARADAY. Pale. His mind cycling through all the stages -- denial. Anger. Bargaining. Depression. Acceptance. It's all hitting him. HE COULDN'T SAVE HER. This is HIS FAULT. Somebody he loves has left him again. And now, with nowhere to go to escape these feelings, he sits there with the heartbreaking realization -- And then, in the simple quiet of the jungle, Daniel Faraday cries. OFF THIS SAD TABLEAUX, WE DISSOLVE TO --